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Tenants' Rights Today—All the New Wrinkles

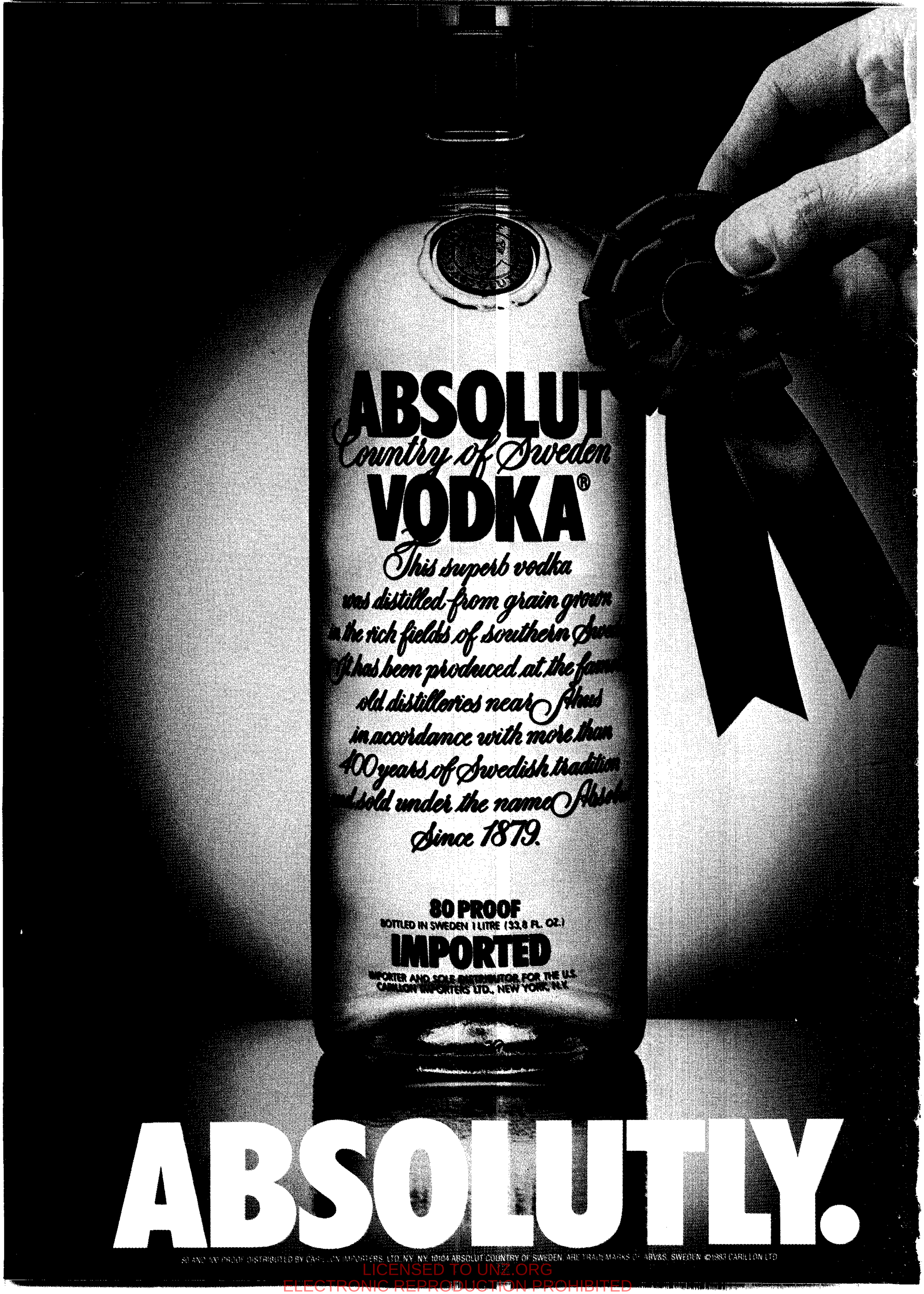
New York Men—A Picture Portfolio by John Weitz

NEW YORK®

Indecent EXPENSES

How Diana Ross's free concerts in Central Park wound up costing $2.5 million

By Nicholas Pileggi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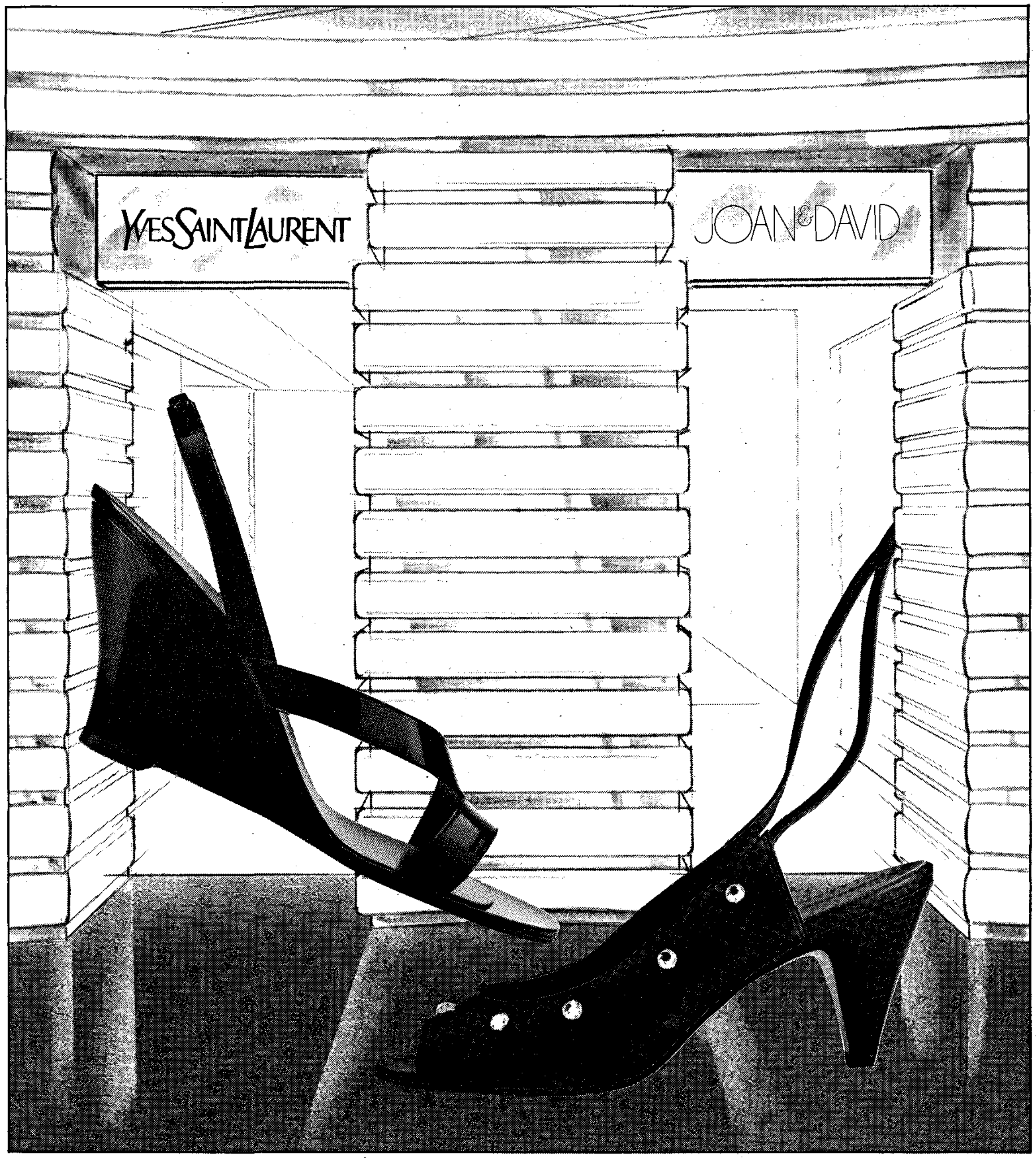

Flashbulbs are popping, reporters are humming and the applause is steadily rising. You're cordially invited to our latest triumphs— the opening of The Yves Saint Laurent and The Joan & David Shops. Making modern history, these, our favorite designers, proudly showcase their collections of spring's most fashion forward footwear. Our two fabulous new shops are where you can easily find these trend setting shoe stars. The ones that send a season to new heights! Dozens of stunning styles can be yours, from Yves Saint Laurent and Joan & David, now in their new shops in our Designer Shoe Salon on 4, New York.

From their extensive collections:
The Yves Saint Laurent slick patent or kid wedge in a rainbow of colors, 98.00.
Joan & David's sparkling rhinestone studded slingback, 140.00.

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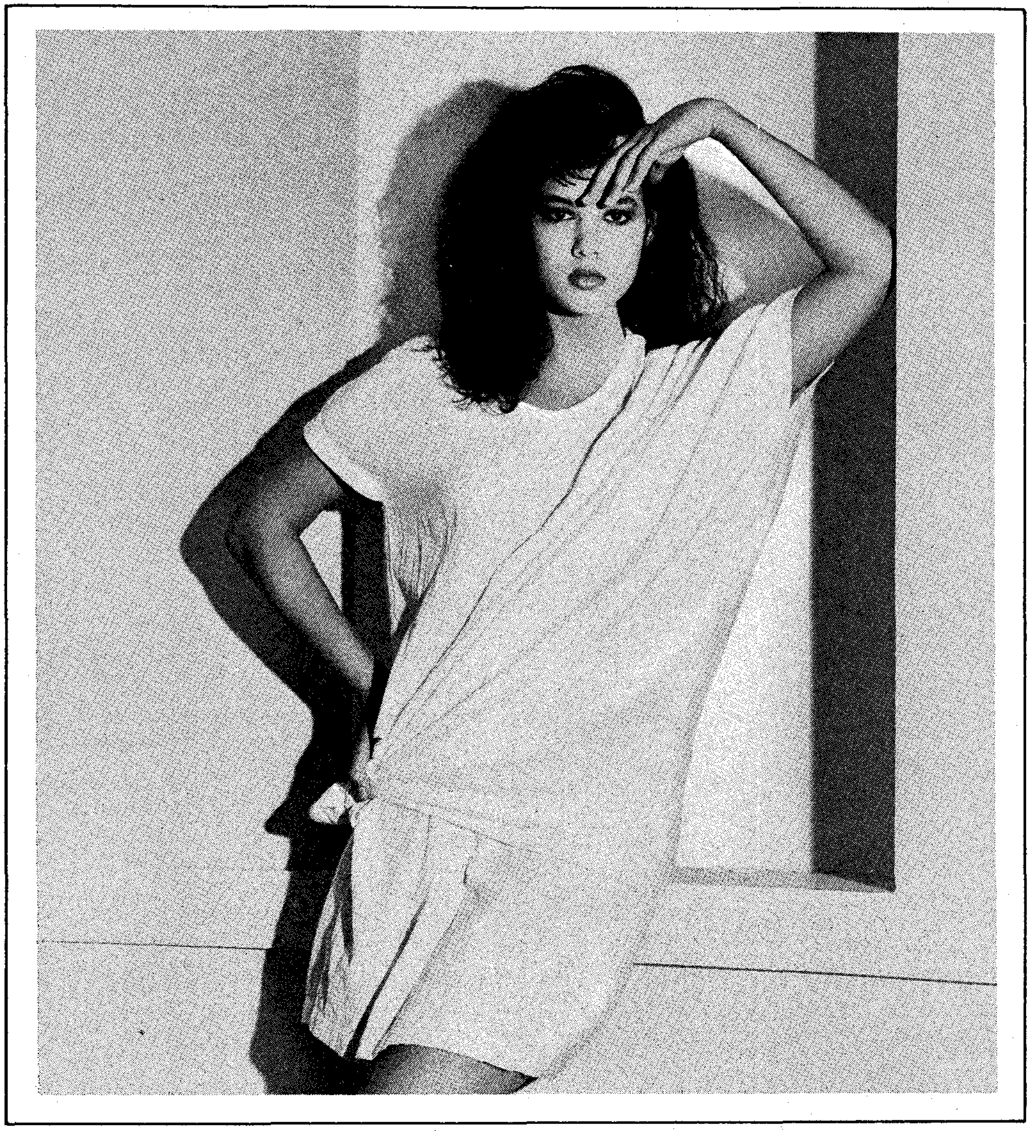

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ON THE FAST TRACK

This week, *New York* introduces a new section, Fast Track— short pieces and sketches reflecting the quick step of city life. The first Fast Track reports on Italian marchese Franco Maria Ricci (left), who is bringing his perverse and beautiful new art magazine, *FMR*, to the United States. There's word on the hottest new item in computer hardware, an update on a memorable *New York* story, the latest City Hall whispers. Our night crawler, Mr. Peepers, takes you out, in his fashion. Each week, the section will be reporting on prices around town, recording aggravations, celebrating local heroes, delivering postcards from Paris, London, Los Angeles, and beyond, and springing other surprises for fast-track New Yorkers.

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Indecent Expenses

By Nicholas Pileggi

It seemed simple enough: Diana Ross would sing a free concert in Central Park, and the city, with its 7.5 percent of the net profits from telecasts of the event, would build a playground in the park. Two concerts and five months later, city officials discovered that they were getting 7.5 percent of nothing. Ross has since written a $250,000 check for the playground, but the question remains: How could $2.5 million be spent on two concerts when the star took no fee, the producers paid nothing for the site, and the city paid for sanitation and police? As Nicholas Pileggi found out, in a world of $47,341 catering bills, it's not that hard.

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New York Men

John Weitz is best known as a designer of men's clothing and accessories, but he is also an accomplished photographer. He's shot 43 "Manhattan Faces," portraits of men he describes as "interesting, intelligent, contributors." The photographs will be on display at the Museum of the City of New York beginning March 7. A preview.

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Pot Luck

By Gael Greene

It's good for what ails you, and the corner deli may deliver. But, as Gael Greene discovered when she set out to survey the chicken-in-the-pot scene, although some places may boast splendid broth and others heavenly matzo balls, when it comes to chicken soup, there's no place like home.

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Tenants' Rights Today— All the New Wrinkles

By Stephen A. Newman

There have been plenty of changes since *New York*'s last tenants' rights guide was published, in June 1982. The state is taking over administration of the city's rent laws, tenants have won new protections when their buildings undergo co-op or condo conversions, and a tenant, at last, has been given the clear right to have a roommate, even if his or her name isn't on the lease. To keep renters informed of these changes—and of issues such as brokers' fees and subleases—lawyer Stephen Newman has prepared an up-to-the-minute guide to tenants' rights on the home front.

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A dizzy flight through celebrity, and a history of the White House press.

72

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Reckless and *A Woman in Flames* seem to have been manufactured for the mindless teen market and the pseudo-intellectual market, respectively.

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By Peter G. Davis

Four recitals and some new records prove that the art of lieder singing is alive and thriving—welcome news.

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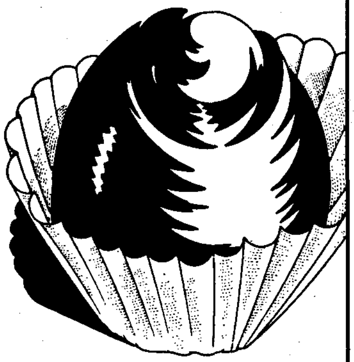

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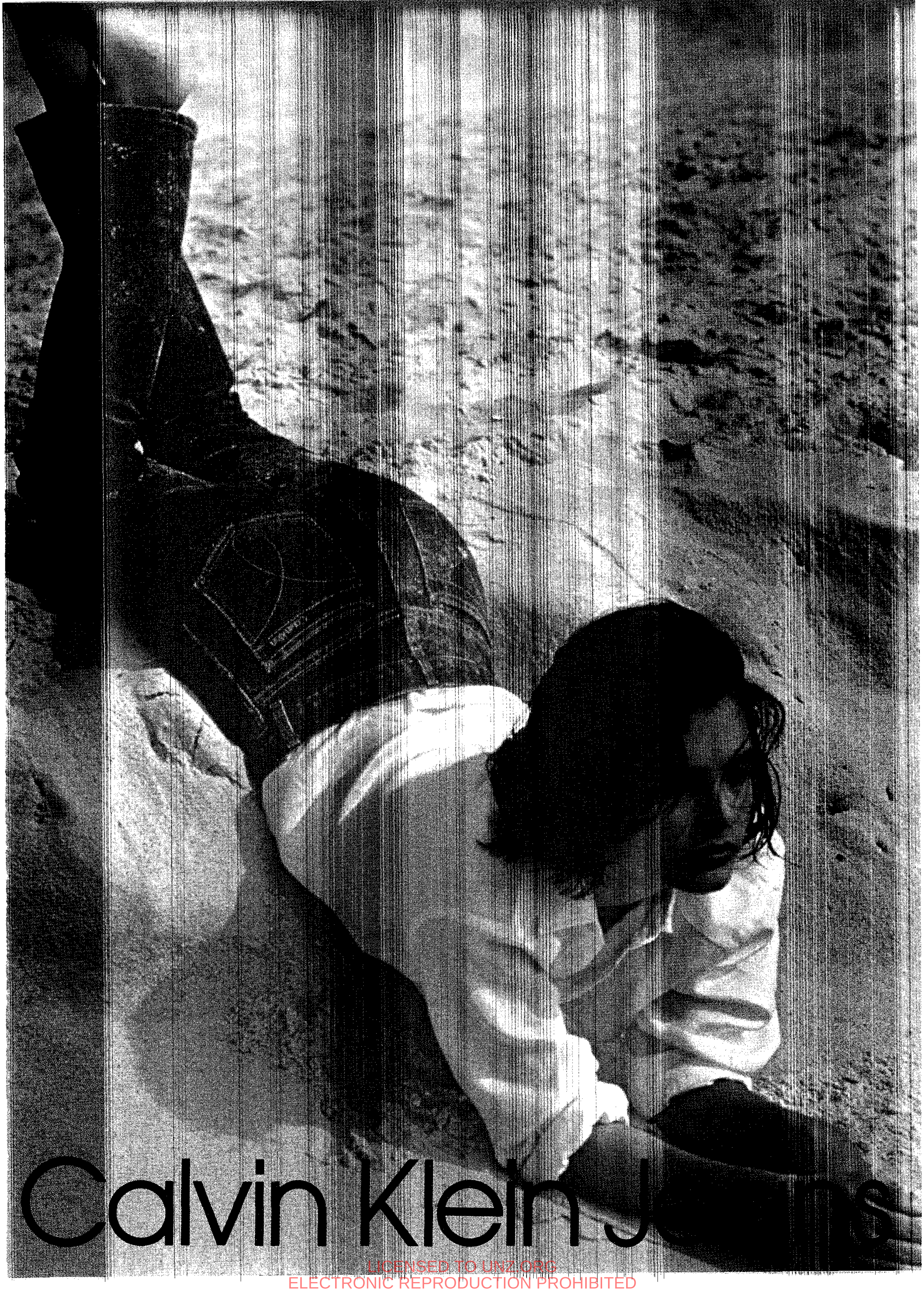
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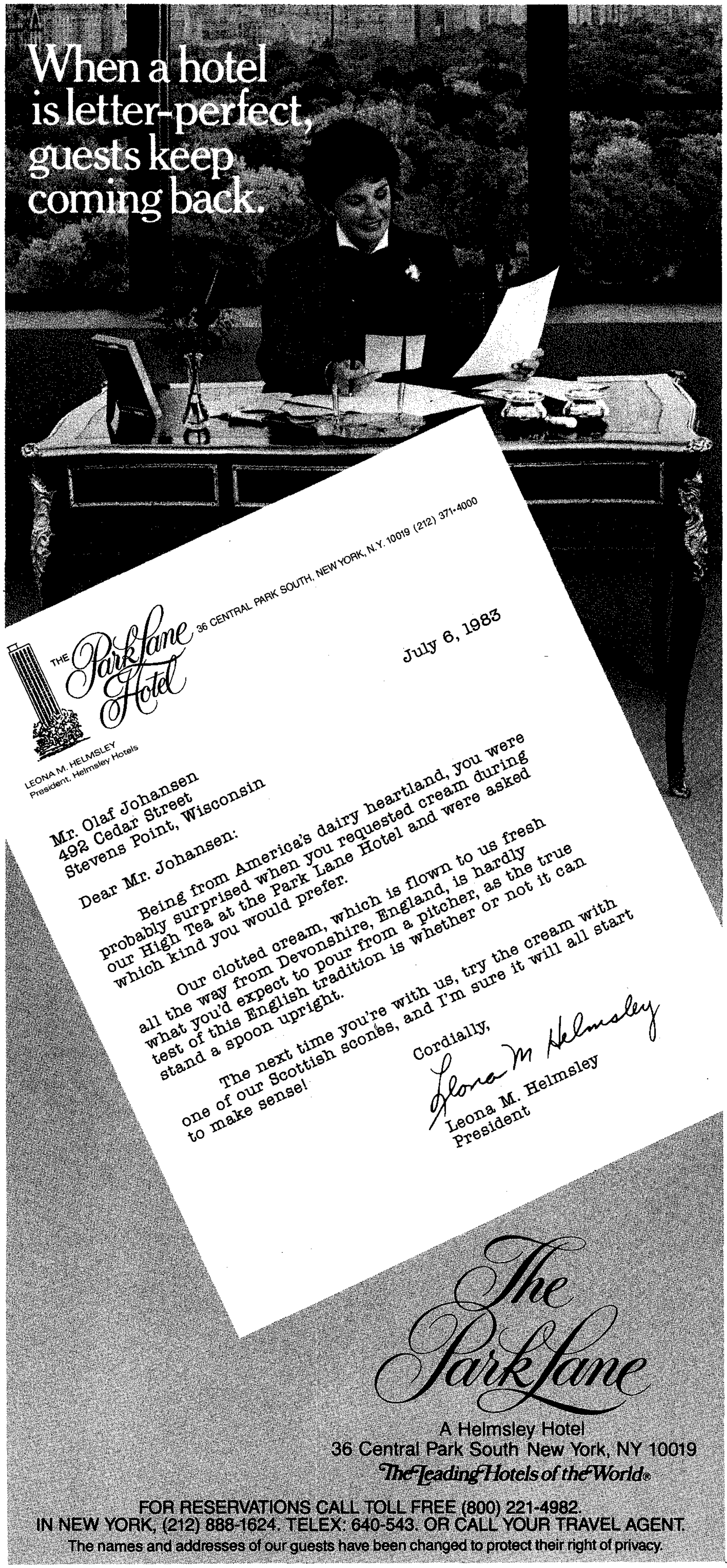
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July 6, 1983

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LETTERS

One's Born Every Minute

DINITIA SMITH'S RED-FLAG ALERT ON con artists ["The Man From Angola and Other Up-to-the-Minute Scams," January 23] inspired these lines from a victim:

I, otherwise so crowd-wise,
Never taken off guard,
Rudely, roughly jostled, jarred
Boarding a crowded bus,
Unscarred but scared and penniless.
A "pick" pocketing a day's pay.
A few days later, a surprise,
My wallet by mail anonymously
  arrived.
Everything in place, minus cash,
Minus stamps I knew were there.
Then on the envelope I spied
The postage I myself supplied.
Don't be careless in a public place,
But carry stamps, just in case.

Ann Postma Ford
Manhattan

ON A MIDTOWN CORNER, A POORLY dressed young drunk offered me a dirty envelope filled with important-looking coins, saying, "Just found 'em. Gimme ten bucks." I looked and greedily offered five. He snatched it and staggered away. I sped to a nearby coin shop only to have the owner dismiss my findings as junk, and hear him mutter to his assistant, "The drunk just got another one."

Ken Brackman
Hewlett, N.Y.

THE STORY OF THE GOOD SAMARITAN on the bus had a horrible implication—the scam wouldn't have worked if the "invalid" had been cheaply dressed. The upscale, it seems, care only for their own.

Name withheld
Manhattan

AT LUNCHTIME TODAY I HAD MY POCKET picked as I "helped" a woman look for her contact lens. At dinner I read your article—too bad I didn't read it a bit earlier!

Lorraine Abelow
Manhattan

The Kindness of Strangers

I RECENTLY WROTE TO EXPLAIN WHY I could no longer afford a subscription to *New York* ["Letters," January 9]. Since my letter was published, three people have offered to send me their copies (two actually did) and one woman asked if

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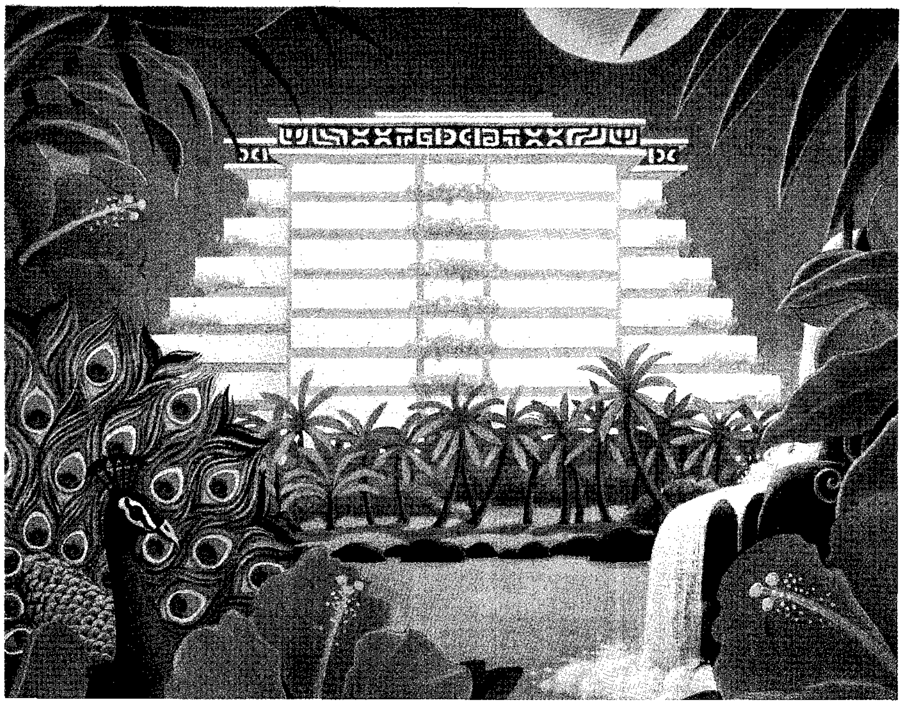

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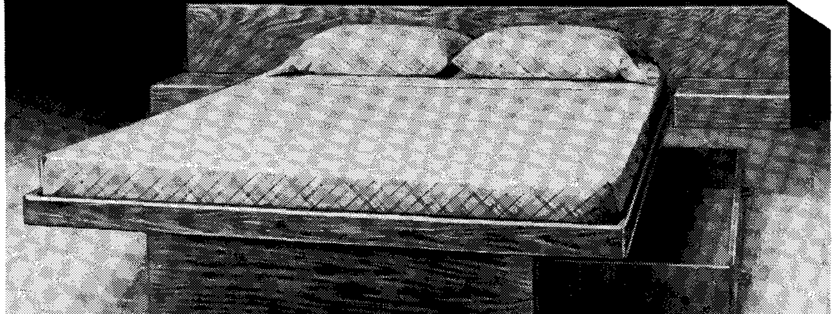

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she could pay my subscription costs—all this in addition to your free subscription. Another woman called from Florida to sympathize. I am simply and gratefully amazed. I had no idea that total strangers could be so kind. And the most touching part is that everyone understood that I'd written to explain, not complain, about being caught in a frightening economic trap. I've decided it's too early for me to give up on people.

Joan Hoffman
Clearwater, Neb.

Doctors' Approval

ON BEHALF OF THE NEW YORK STATE Chapter of the American College of Radiology, I wish to thank Ruth Spear for her superb piece ["Breast Cancer: New Research, New Options," January 16]. The scientific accuracy, as well as her sensitivity to the plight of thousands of women who have found and will find themselves in circumstances similar to hers, makes this article a great contribution in the ongoing battle against this disease. We are particularly grateful for her strong statements about the importance of mammography and breast self-examination.

Robert C. Friedman, M.D.
President, New York State Chapter
American College of Radiology, Inc.
Albany, N.Y.

YOUR ARTICLE EVOKED MANY EMOTIONS in me because I, too, have recently had breast cancer. There are striking similarities in our histories. My mammogram was reassuring—the serious warning came later, when I was not prepared for it. I was told I had a cyst. My family celebrated. Then I went to have it drained. The doctor could not remove any fluid and informed me that it was a solid mass and had to come out. I started looking for a good surgeon. When I first met with my surgeon, he was unwilling to talk about the advantages of radiation over surgery. All he would say was "If it were my wife, I'd recommend the mastectomy." He was greatly irritated by my questions, and took little trouble to disguise it. We agreed he would do the diagnostic surgery only. Then came the agonizing time of waiting. Twice the surgery was scheduled and twice canceled. I asked my doctor why; he said there were a limited number of hospital beds and priority had to be given to those who chose the treatment he recommended.

When I was finally admitted, I wanted to talk to my doctor about lymph-node removal. He didn't show up until I saw him peering over me in the operating room, saying, "And where would you like the incision?" Patients must have a role in deciding the course of their treatment, if they are so inclined. The coercion I was subjected to was cruel. How

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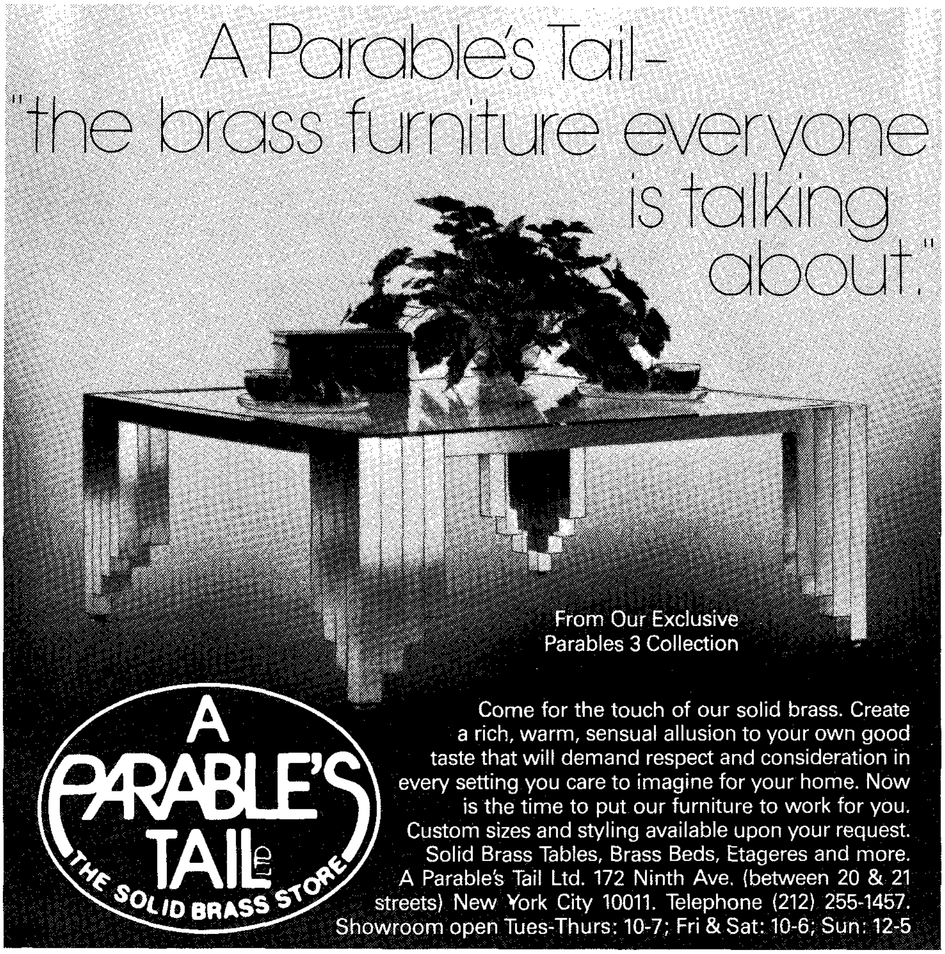

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many other women have suffered this and worse as they were browbeaten into having surgery that they did not want and that might not even have been the best treatment?

Eve L. Menger
Madison, N.J.

AS A REGISTERED NURSE AND PSYCHOtherapist specializing in the treatment of breast-cancer victims, I applaud Ruth Spear's article. Four years ago, I was referred by my gynecologist to a specialist in breast surgery. He assured me that my self-discovered lump was merely a cyst. Because of this diagnosis, I had the good fortune of not being asked to sign the standard pre-operative consent for mastectomy should the biopsy prove malignant. Once the lump turned out to be cancerous, I at least had time to consider treatment alternatives. Professional connections and a familiarity with the available literature enabled me to do this. But what happens to the average woman faced with breast cancer who lacks the resources I and Mrs. Spear had? At a time of intense stress and depression, a woman is called upon to make a major life choice—and often pressured by the biases of her physician. Mrs. Spear's comprehensive and insightful article has provided a valuable reference source. What we still need are consumer advocates to assist women in interpreting the wealth of available data, in making an appropriate choice, and finally in making their wishes known to an often stubborn physician or surgeon. Perhaps heightened awareness will encourage people in a position to offer assistance to increase their outreach efforts.

Carol S. Kleinman, R.N., Ph.D.
Manhattan

Help Wanted?

THE "INTELLIGENCER" OF JANUARY 16 [by Sharon Churcher] contains a story contending that a fight is taking place between Paul Russo, Raymond Donovan's deputy undersecretary for intergovernmental affairs, and Betty Murphy to "head up the re-election effort with unions." This story is completely false. No decision has been made as to who will fill that post, and no infighting exists, a point made to Sharon Churcher by both Russo and Murphy. Unfortunately, their remarks fell on deaf ears.

Michael J. Volpe
Special assistant to the secretary
for press and public affairs
Washington, D.C.

Editor's note: The "Intelligencer" item did not say that a fight was taking place; it reported that a campaign job had been offered to Betty Murphy, which was confirmed by Murphy and other sources. *New York* stands by its story. ▬

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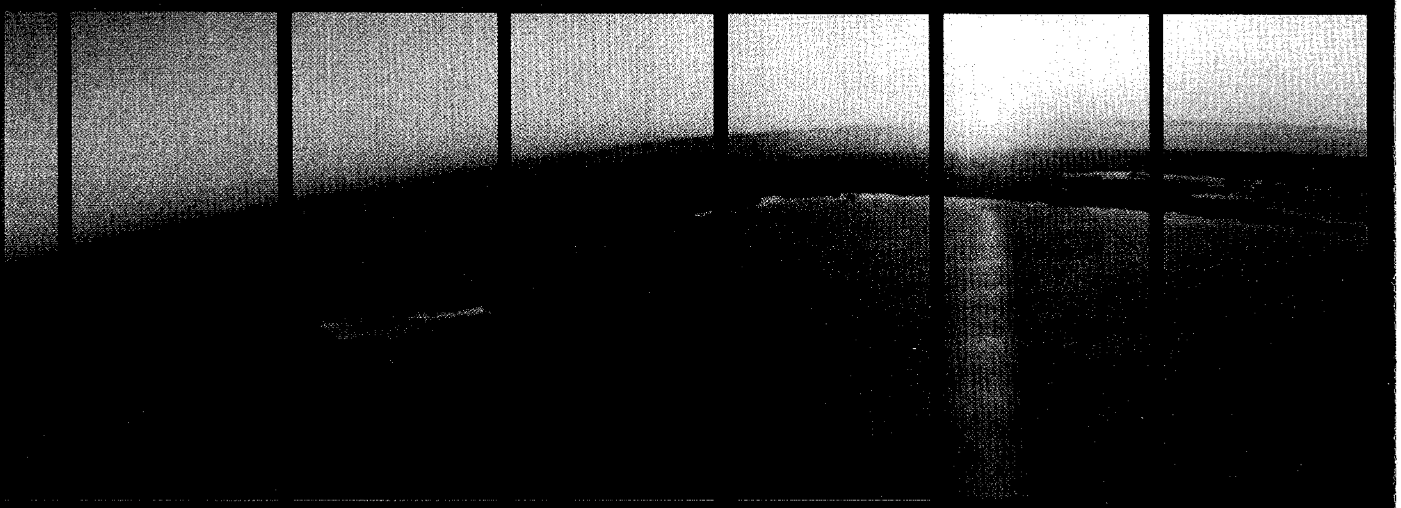

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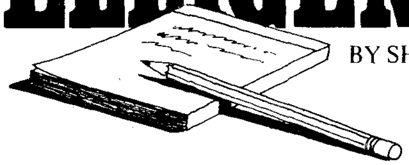


BY SHARON CHURCHER

Beirut Bombings Traced to Bulgarians?

THE WORLD MAY HAVE another Bulgarian connection to contemplate. Already under suspicion in the 1981 shooting of the pope, the Bulgarian secret service allegedly provided expertise in last October's truck bombings of the U.S. Marine and French compounds in Beirut.

French intelligence sources say that about ten days before the explosions, Bulgarian and East German military and intelligence officers were seen arriving in Damascus, Syria. The sources, like American officials, believe the bombings were carried out by a pro-Iranian group with Syrian cooperation. But, the sources contend, the Soviet-bloc officers prepared the explosives, which were infiltrated into Beirut via Syrian-controlled Baalbek.

Published reports have suggested that the bombs contained PETN and hexogen, hard-to-obtain explosives much more powerful than TNT. According to Lebanese intelligence sources, hexogen was also used in the 1982 blast that killed Lebanese President-Elect Bashir Gemayel and in the bombing last April of the U.S. Embassy in Beirut. Hexogen is becoming a trademark of terrorists with Soviet-bloc links, these sources said.

The C.I.A. apparently hasn't been able to corroborate Bulgaria's possible role in the Vatican attack, and U.S. analysts have accused Iran of providing the Beirut demolition expertise.

Bottom Line on Hussein

JUST WHAT IS KING HUSSEIN, OF JORDAN, suffering from? After contradictory press reports, the king is due at the Cleveland Clinic on Friday for tests.

Following surgery for what the palace first called an "ulcer" but then described as a "minor" ailment "worsened by too little rest," Hussein declined to sit while giving a recent speech. Yes, it's Jimmy Carter's old problem, say State Department and Middle East sources. "His doctor thought an ulcer sounded more kingly than hemorrhoids," said one source, "although tests could find other problems, of course."

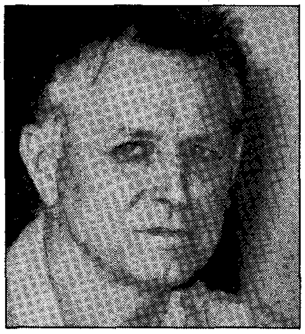
King Killing: Ray 'Theory'

IN WHAT MAY BE THE MOST BIZARRE THEOrizing on the case to date, James Earl Ray, the convicted killer of Martin Luther King, is writing a book in which he will claim the civil-rights leader was slain by right-wingers financed by a southern mobster and the former director of a New York bank.

Ray's co-author on the project, Nevada writer Michael Newton, says that Ray has identified the banker, David Graiver, from photographs as a man Ray noticed in two Memphis bars where he had gone to keep an appointment with a man he knew only as Raoul. "Raoul set James up," Newton said, and instructed him to buy a rifle, the weapon that was later identified as having killed King. The book is being auctioned by New York agent Lucianne Goldberg.

Graiver, who was implicated in the 1976 swindle that toppled American Bank & Trust, allegedly had links to Argentinean guerrillas. His family claims he died in a 1976 plane crash, but the Manhattan district attorney refused to believe this and had him indicted in 1978.

Hussein: *Clinic-bound.*



Ray: *New theory.*

Martin: *No more limits.*

Studio 54 Weighs Options

WRANGLING BETWEEN STUDIO 54 MANager Stanley Tate and owner Mark Fleischman has led Tate, a Florida developer, to try to buy the disco.

Angered by Fleischman's free spending, Tate told the owner in November he had to "stop giving so many free parties [like the December bash for rogue deb Cornelia Guest] or Tate would leave and demand compensation" for a previously undisclosed option to buy a share in the club, an insider said. "Then last month he suggested he buy Mark out."

Insiders point to Fleischman's sale of the Executive Hotel to former Studio 54 owners Steve Rubell and Ian Schrager as evidence that Fleischman has been liquidating assets and might sell the disco.

"It's just the other way around," said Fleischman. "Selling the Executive lets me put all my energy and money into Studio." He added that the sale of Studio 54 was "not even a remote possibility."

Fleischman admitted that he and Tate have been having "arguments about management—he thinks I'm too extravagant, and I think extravagance is what Studio 54 is all about. The most likely thing," he added, "is that I'll buy out Stanley."

Fallon Ankling 'Dynasty'

Dynasty WILL LOSE RICH BITCH FALLON Carrington Colby at this season's end. Calling TV "limiting," Pamela Sue Martin says she'll devote her time to making movies with her Chilean oil-magnate husband, Manuel Rojas, and his UCO Films.

Their first picture, *Torchlight*, co-written by Martin, stars the actress in a drama about freebasing cocaine, the habit that sent Richard Pryor up in flames.

Photographs: top, David Hume Kennerly/Gamma-Liaison; center, Judy Ann Newton; bottom, Nancy Ellison/Sygma.

Letter From Grenada/Linda Wolfe

THE RETURN OF 'UNCLE' GAIRY

Once and Future Strongman?

GRENADA

ERIC GAIRY IS BACK. AND HE KNOWS HE isn't entirely welcome—he can't even get the governor-general to return his phone calls, which is particularly irritating, because Eric Gairy, once the prime minister of Grenada, got the governor-general his job. But then, things haven't been quite the same in Grenada for some time now.

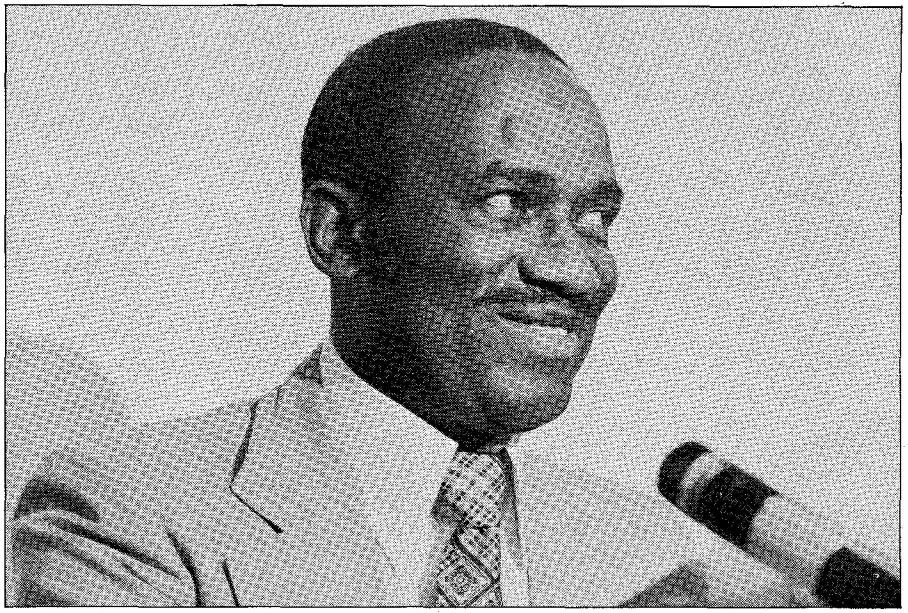
Denounced as repressive, and possibly even crazy, by many Grenadians, Gairy was ousted as prime minister five years ago in the leftist coup led by Maurice Bishop. But it was not long before Bishop himself had, at least in some eyes, lost his bearings and was assassinated by a yet more radical group, which in turn brought down the wrath of Ronald Reagan. And now Gairy has come home, if not to hold office himself, then determined to influence who will. And should he succeed, Grenada—and the U.S., now basking in its role as "liberator"—will be pretty much back where it started.

For days before his return—on January 21—critics of Gairy's on the island were saying, "Why doesn't he stay away? He'll just be an embarrassment; he'll just cause trouble." And within hours of his arrival at Pearl's Airport, on the north end of the island, graffiti had appeared on the walls of St. George's, in the south, reading, NO WAY, GAIRY, and BLOODY MONDAY, GAIRY. Nevertheless, the prodigal was cautiously giving interviews. I spoke with him in a house in St. George's that was barely lit and guarded by a half-dozen aides.

Gairy told me that he does not intend to become Grenada's next prime minister. He will not, he insisted, stand for election. But he does intend to run the party—his own party, the Grenada United Labor party—that will appoint the next prime minister. "I will be selecting the candidates," he said, "deciding on policy and strategy. I will be the political leader. And I will probably start a newspaper."

Did he, as rumor had it, hope to become governor-general? "Absolutely not," he said. "That's a low position, you know. The governor-general is just appointed by the P.M." Was he, as another rumor had it, going to put his daughter up for P.M.? "No. I can guarantee you that although my daughter may very well stand for election, she won't be the next prime minister."

What was on Gairy's mind more than predicting the future, however, was offering his version of the past, when the international press was accusing him of surrounding himself with cronies and thugs. "They said I had a 'mongoose gang,' " he complained. " 'Mongoose gang' indeed! That's nothing but misinformation." The source of the term, Gairy insisted, lay back in the 1950s when he was getting started in politics. He had learned that the World Health Organization was putting up money for the eradication of various pests and plagues in the Caribbean. The W.H.O. had a malaria-eradication project, he said, a rat-eradication project, and a mongoose-eradication project. "I got jobs for a number of Grenadian men and women on the mongoose-eradication project," Gairy explained. "And so after a while, people started referring to these people as 'Gairy's mongoose boys and girls.' And then a journalist coined the phrase 'Gairy's mongoose gang.' But there never was a gang. Just Gairy's mongoose-eradication boys and girls."



'Ahead of my time': *The former Grenadian prime minister on the stump.*

Photograph: A.P./Wide World

Gairy further denied charges that he had employed a secret police force. "I know how *that* idea got started," he said. "There were some men who were for me—I can remember some six of them—and they were loud guys, and they made a lot of trouble. They'd come up to people who held different views, and say to them, 'Watch out, or I box up your face, you know. I take out all your teet'. I'm a Gairy man, you know.' Those men caused me a lot of embarrassment. I lost votes because of them. But they weren't secret police! You see, whatever they call Gairy, no one calls him a fool. So don't you think that if I'd wanted secret police I'd have gone to the secondary schools and chosen studious types? People who kept still. Who watched you. Not these loudmouthed guys."

As Gairy talked, he punctuated his remarks with gestures. His hand crept over his lips when he spoke of the "quiet types" he might have employed. He sat up tall, pushed his chest and chin forward to dramatize the loudmouthed men who had embarrassed him. He is a consummate actor. Hypnotic, charismatic, he *performs* politics. So it is easy to understand why Grenadians who are opposed to him fear his return.

He is also extremely proud of his popularity among the country people. "They call me 'Uncle,' you know," he told me. "And when a Grenadian calls you 'Uncle,' that means something! It means you're like a member of his family."

He is also extremely proud of some of his other appellations. "Of course, I'm not just 'Uncle' Gairy," he said. "I'm *Sir* Eric Gairy. And I'm the *Right Honorable* Sir Eric Gairy. I've been knighted, you know. And I'm a member of the Queen's Privy Council. I got a letter from No. 10 Downing Street three weeks ago. I got a letter from Buckingham Palace two weeks ago."

As his invocation of royalty makes clear, Gairy is determined to be taken seriously. He has his work cut out for him. "People said I disgraced Grenada because I talked in front of the U.N. about U.F.O.'s," he said. "I was made fun of. But, as it turns out, I was simply ahead of my time. I've always been ahead, in the advance. I got independence for Grenada years before any of the other islands down here got theirs. And I was ahead about the U.F.O.'s. It came out recently that the Pentagon has announced a multi-million-dollar project to investigate extraterrestrial beings and objects." (A Pentagon spokesman says they have no such project.)

Do Gairy and his party have a chance? So many middle-class Grenadians are so dead set against him that it seems impossible to imagine. And yet there are some people who fought strenuously against Gairy in the old days who are now saying that the old man may not have been so bad after all. Lloyd Noel, a lawyer, is one. "Bishop and I worked together to overthrow Gairy," says Noel. "We didn't like the way he would clap people into jail and detain them there for 48 hours without charging them." Noel eventually became attorney general under Bishop. But then he objected to *Bishop's* detaining of prisoners, with the result that he was ultimately jailed himself for two and a half years. Noel says now, "Given what Gairy was *said* to have done—and what Bishop in fact did—I'd take Gairy anytime." A Grenadian businessman who also fought against Gairy told me, "Better the old man than the young scamps. They made the old man look good." And the chancellor of St. George's University School of Medicine, Charles Modica, concluded, "The young people may be against Gairy. But he still has a tremendous following among the old."

Modica is a pragmatic and unusually successful man. The founder of the first American-run for-profit Caribbean medical school ("Young Doctors at Sea," April 25, 1983), Modica, at 37, has seen his school flourish, to the point where it is known as the best in the islands. He has also—thanks to the U.S. invasion—seen it become secure. A year ago, the American medical establishment appeared close to toppling the school. Today it seems untouchable. "We've become folk heroes," said Modica. "We've all been to Washington and met the president, and it's not likely that under the circumstances anyone would attack us now."

Modica believes that Gairy, for all his eccentricities, can stabilize Grenada. "In any event," he told me, "he's the only politician with name recognition. No one knows the people from the interim government. Maybe some of them can get known if elections are delayed long enough. But if they aren't delayed, Gairy will win. And even if they are delayed, he still may win. He's really the only game in town."

Gairy aside, Grenada seemed almost back to normal. It's true that the first sights that greet the arriving visitor are two abandoned planes, one Russian and one Cuban. True, too, that closely shorn American marines sit sipping orange juice in the café that used to sport a large poster of Maurice Bishop flanked by Cuba's Castro and Nicaragua's Daniel Ortega Saavedra (the whole bearing the ironic slogan GRENADA, NICARAGUA AND CUBA—THREE GIANTS RISING UP). And one cottage at the Spice Island Inn, long a favorite haunt of the most seasoned tropical travelers, gapes blackened and roofless as a result of artillery fire. But, for the most part, the evidence of war and the presence of military forces—both Caribbean and American—are obscured, and Grenada seems once again the ultimate Caribbean island, a place of extraordinary beauty and at least apparent tranquillity. Some tourists have already discovered this fact. "We are 50 percent full this year," says Coleman Redhead, manager of Spice Island. "Last year, we had only 42 percent occupancy."

Not all the hotels are as fortunate as Spice Island. Over at Secret Harbour, another elegant Grenadian resort, the winter got off to a slow start. Most of the elaborate cottages are still empty, and some nights there are only two or three guests in the dining room. But the few vacationers who are staying there are all exceedingly content. "It's the best buy in the Caribbean," said one. "Where else in the islands could you get a beach and a pool that is practically all your own?" One tourist who was staying there had decided to remain an extra month, explaining, "I want to spend my American vacation dollars in support of President Reagan."

There are virtually no reminders of the Bishop regime. In some ways, it is as if the revolution had never happened. All the radical billboards have been torn down, or painted over, while in the clothing shops there is rack upon rack of T-shirts that display the Statue of Liberty and read, "U.S.A. and Caribbean Friends. Thanks for Rescuing Grenada."

Still, you can find in those shops, buried in baskets of bargains, a few off-size shirts that show the map of Grenada covered by a circular blotch of red, with the legend "1979–1983. The Fourth Anniversary of the Grenada Revolution." Most of them, however, are likely to be gone by the time Secretary of State George Shultz arrives this week. And they will surely be all sold out should the biggest American tourist of them all—President Reagan—pay a visit.

There is talk on Grenada that he will, sometime before the U.S. election in the fall. ■

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PEPPING UP DR PEPPER

Pop art: *Dr Pepper's witty new campaign spoofs life and literature.*

The Misfit

FIRST WE WERE ASKED TO UNDERSTAND "America's most misunderstood soft drink." Then we were exhorted to "be a Pepper." Now we're supposed to "hold out for the out of the ordinary." And one of Dr Pepper's new TV pitchmen is nothing if not out of the ordinary—the Hunchback of Notre Dame. Just what is Dr Pepper up to anyway? Advertising that (a) doesn't look like Coke's and Pepsi's, (b) will bolster a soda that has lost some of its fizz, or (c) is as original as the product itself is supposed to be? The answer: all of the above.

The new campaign includes seven spots that parody great moments in history and literature. A few made their television debut on New Year's Eve. They're hibernating for the winter, the traditional soft season for soft drinks, but will resurface in late February. That's when you'll see Quasimodo moan for a drink, then, after a beautiful maiden rushes to offer him water, spurn it and grunt for "Dada Peepah." Another commercial features a foppish henchman telling Marie Antoinette of the great thirst in the land only to have her respond, "Let them drink cola."

Dr Pepper is making its new pitch on the rebound from its first dip since hitting the major leagues ten years ago—and in the throes of the biggest corporate-takeover battle in its 99-year history. The company posted its first loss ever in the fourth quarter of 1982, and relinquished the third-place spot, which it had held for two years, to 7-Up. Caffeine mania was sweeping the country. 7-Up was claiming that it "never had it, never will," and the cola kings were coming out with a barrage of caffeine- and sugar-free offerings. (Oddly, people are returning to caffeine sodas.) But by last spring, Dr Pepper had started its comeback, and in November, Forstmann Little & Company, a Wall Street investment firm, was offering $531 million to buy the company and take it private. Then D.P.C.C. Acquisition Corporation, a subsidiary of Castle & Cooke, entered the fray with a bid of $581 million—only to withdraw it on January 26, leaving the way clear, it would seem, for Forstmann.

That's big money, but soft drinks are a big-money business. In 1982, Americans swigged 6 billion cases of the stuff, or 40.1 gallons for every man, woman, and child. (The only thing we drink more of is water—and not by much.) Last year, sodas generated revenues of roughly $24 billion in the United States alone. Big bucks are expended to try to grab a share of the wealth. But when it comes to advertising budgets, Dr Pepper is outclassed. Its total war chest? Maybe $35-million a year. PepsiCo spends over $300-million a year, and Diet Coke went through $50 million in its first year, 1983. "Five years ago, Coke's advertising budget was in excess of our annual sales," says Dr Pepper spokesman James Ball. "We don't get into a weight game with Coke and Pepsi."

Dr Pepper can, however, claim the distinction of having been around longer than the big guys. Legend has it that it was concocted in 1885 by a soda jerk in Waco, Texas, for his sweetheart, the daughter of a local physician, a Dr. Pepper. For its first 80 years, it remained a small, sleepy Southwest brand. But in 1963 a federal-court ruling awakened what company president John Albers calls "the Rip Van Winkle of the soft-drink world." It allowed cola bottlers to distribute Dr Pepper along with Pepsi or Coke, says Frank DeVito, creative director of Young & Rubicam, which has been the soda's agency for fifteen years. By 1969, Dr Pepper was available nationwide and had climbed to the No. 6 spot (behind Coke, Pepsi, 7-Up, Royal Crown, and Diet-Rite), having corralled a 3.2 percent share of the soft-drink market.

But it looked as though Dr Pepper had gone about as far as it could go. Although it sold well in the Southwest, it had an image problem. Its name led people to think it had medicinal properties; there were rumors that it was based on prune juice, and some even thought it was a steak sauce. Almost everybody assumed it contained pepper. And a lot of people didn't care enough to find out otherwise.

Clearly, Dr Pepper's marketers had to encourage them to seek out the truth, and they opted for the road less traveled by. "If we had followed the leader and shown happy people gulping the drink by the gallon, we'd have been lost among beach balls, picnic crowds, marching bands, and hordes of exuberant American youths," says Y.&R. president Alex Kroll. "To be seen and heard, we had to stand out boldly, even brazenly."

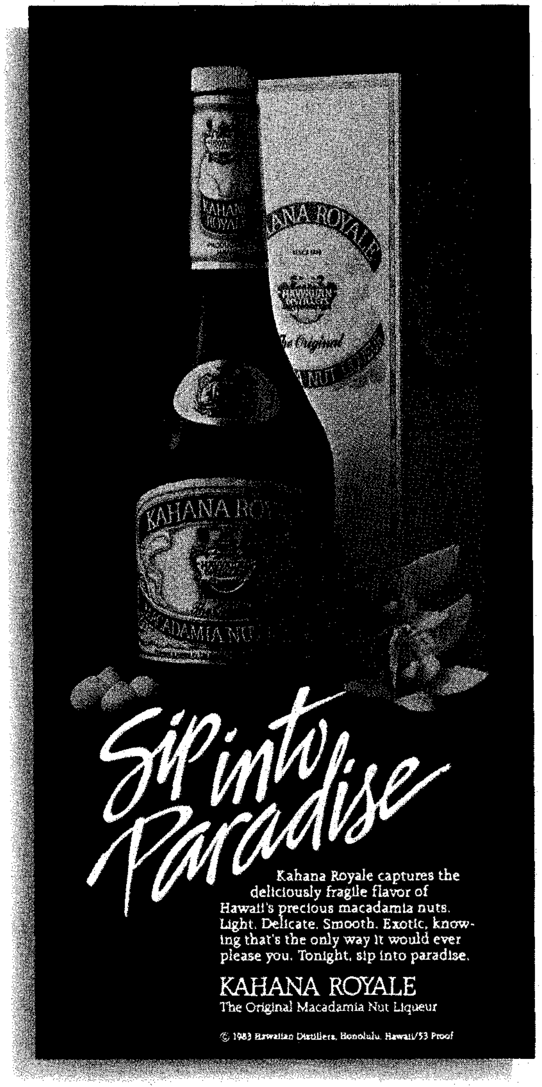
Dr Pepper did just that in its 1969 parody of a fundamentalist preacher. "I see a day when Dr Pepper will be in every home in America," he intoned to a congregation of bottlers. The tag line positioned Dr Pepper as "America's most misunderstood soft drink," referring, of course, to all the confusion about what it was, but also trying to speak to an audience of young people who thought *they* were misunderstood.

In subsequent spots, Dr Pepper con-

People weekly performs

“People was the magazine we knew would impress both the distributors and the retailers.”

—Roy Hibbert, Marketing Director,
Maui Distillers



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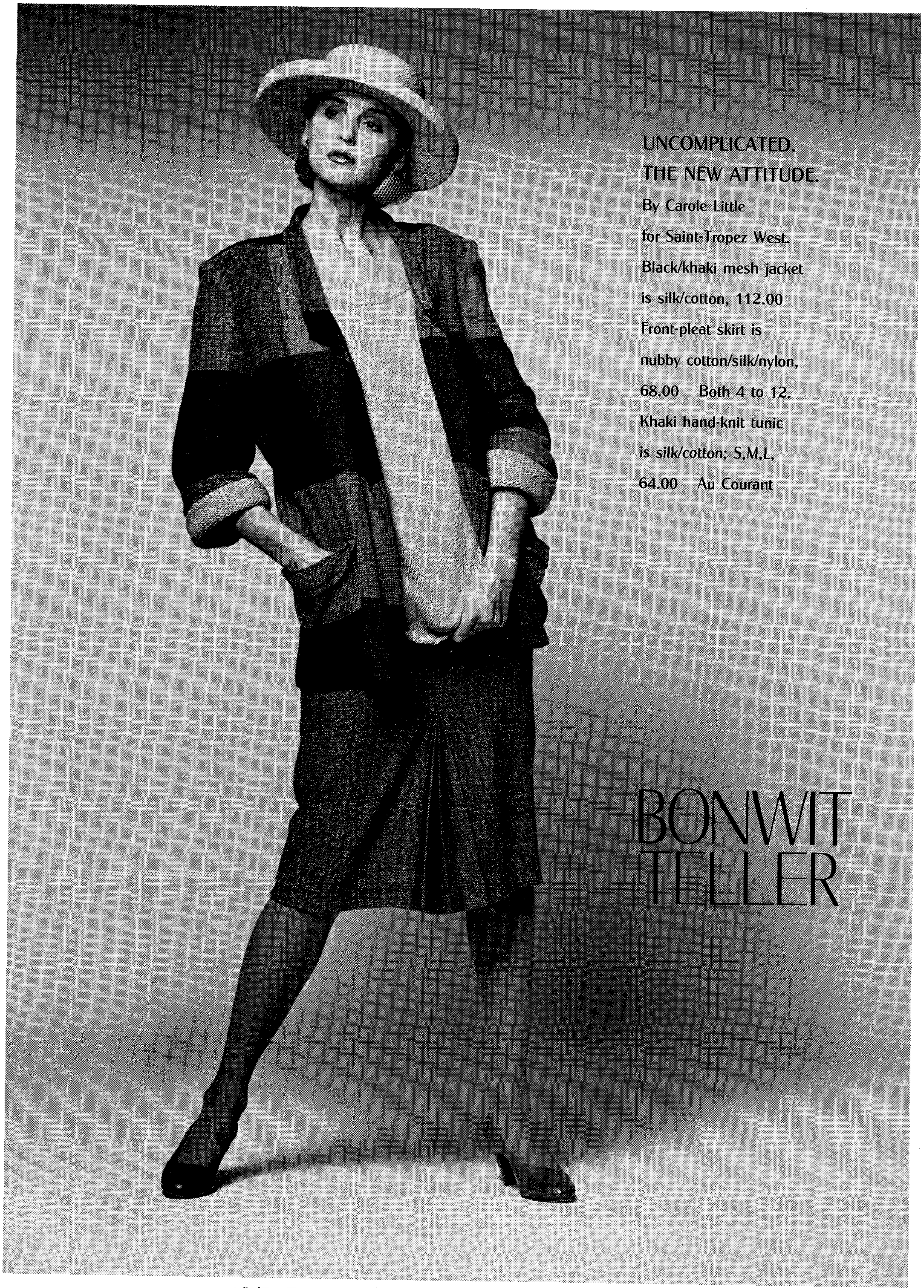
verts induced wary holdouts to take their first sips. (Research had revealed that most people are initially disappointed, or at least surprised, by the taste.) In one, a country hick urged his girl, as they courted on her front porch, to try "it." Sex was implied but Dr Pepper was proffered. By 1974, sales had increased over 100 percent from 1969 levels. The misfit pop had a 5 percent share of the soda world and had passed R.C. to take fourth place.

Dr Pepper had finally landed in the major leagues. But now, instead of appealing to consumers' sympathy for the underdog, it had to stand on its own merits, its unique taste. A new campaign presented Dr Pepper as "the most original soft drink ever in the whole wide world." Elaborate production numbers extolled the virtues of being adventurous and trying something different, and soda drinkers responded: 90 percent of the population supposedly tried Dr Pepper, helping its case sales to grow 39 percent (the figure for the total industry was 16 percent). But too many of those adventurous souls still thought of Dr Pepper as a "change-of-pace drink, not something to drink on a regular basis, like a cola," says Albers. The "most original" campaign trumpeted all that Dr Pepper wasn't—it wasn't a cola, for instance—but didn't adequately explain exactly what it was, a unique blend of "23 fruit flavors." And the company fretted about the relevance of the Broadway-musical fantasyland spots.

So Y.&R. came up with the "Be a Pepper" idea. The Pepper persona was someone who was self-confident, willing to stand up and be counted—a persona that would, it was hoped, start a veritable stampede, Pied Piper–style, of a target audience heavily influenced by the yearning to be "in." That campaign broke in 1978. Two years later, Dr Pepper passed 7-Up to become the No. 3 soft drink in the land, and in 1981 the "Pepper" spots were ranked the second-most-enjoyed TV commercials, behind the Miller Lite beer campaign.

By 1982, however, Dr Pepper's sales had stalled, then plummeted for the first time. The recession was a factor, but so was the similarity of Dr Pepper's ads to those of its competitors. "Given the benefit of hindsight, perhaps we had drifted away somewhat from our primary strength," Albers recently told Dr Pepper bottlers. "Possibly we were beginning to drift a little too close to that beckoning mainstream."

Dr Pepper is now moving in a new direction—Albers prefers to call it the old direction—playing up its originality, "the essential advertising truth that has made us successful," he says. "I believe down in Waco they might have said, 'We're going to dance with who brung us.' "



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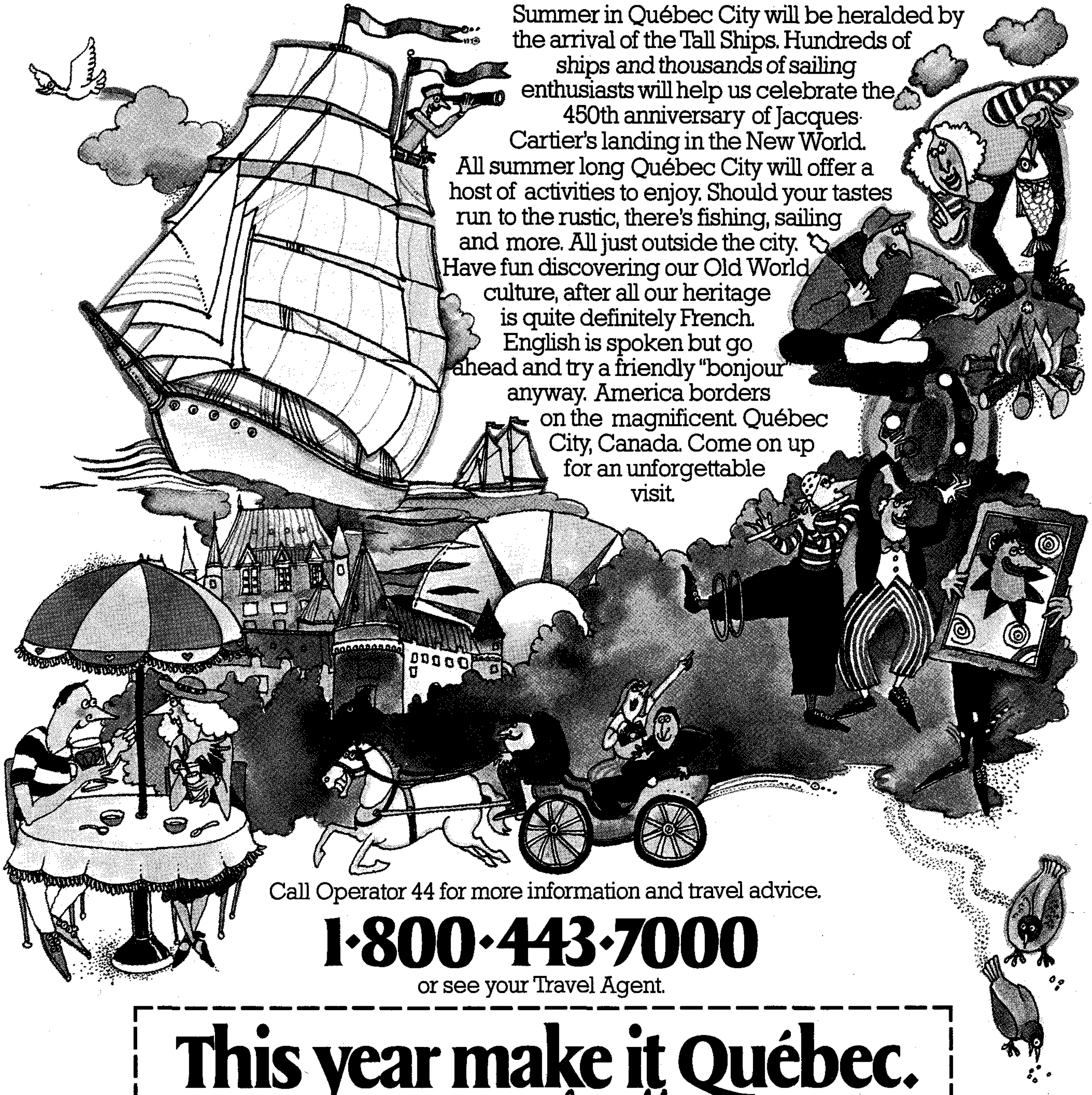

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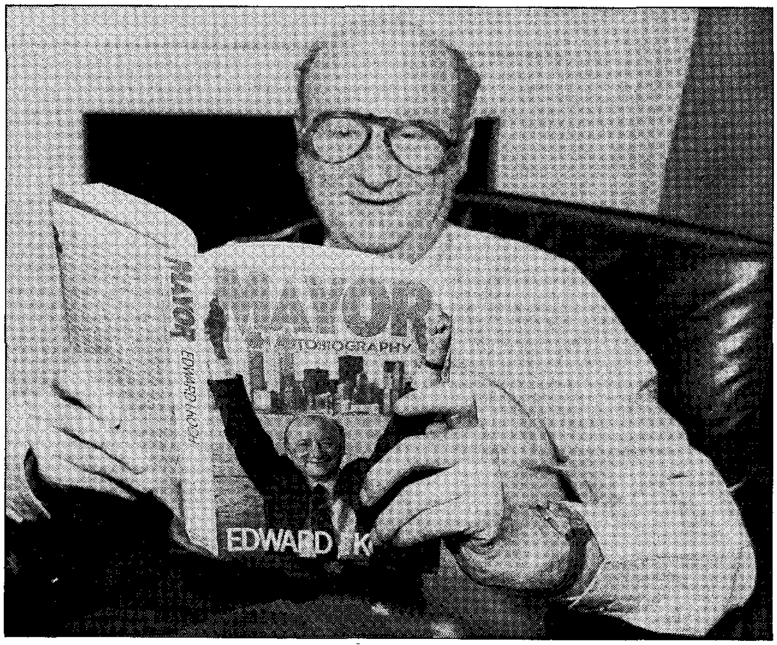
The City Politic/Michael Kramer

GETTING KOCHED

The Mayor's *Mayor*

ED KOCH HAS A FAVORITE STORY. HE'S told it countless times, and it's about the Lubavitcher *rebbe* in Brooklyn. The Lubavitchers are one of the largest sects of Hasidic Jews in New York. They number about 15,000, and their leader is the *rebbe*. For generations, New York's politicians have trooped to the *rebbe's* home, in Crown Heights, to seek his support, which is important because the Lubavitchers are said to vote monolithically according to the *rebbe's* wishes.



His favorite author: *Making book with the mayor.*

As Koch waited to present his case to the *rebbe* some years ago, a young rabbi regaled Koch with tales of the *rebbe's* wisdom. "He told me how people from every walk of life come to the *rebbe* for advice and blessings," says Koch. "He told me how a great surgeon came out of the *rebbe's* room and said the *rebbe* knew all about the latest surgical techniques. He told me about the poet who had heard the *rebbe* read his own poem and about how extraordinarily beautiful it was. And the judge who was so impressed that he declared the *rebbe* a brilliant jurist.

"Finally," says Koch, "I am alone with the *rebbe* . . . and I begin to talk to him. But he doesn't say a word.

"I come out. The rabbi and about a thousand students who had been in the building all come running up to me. And they ask, 'What did he say? What did he say?'

"You have to say something. So I said, 'My God, what that man knows about politics.' "

The *rebbe* story was repeated in the galleys of Koch's book, *Mayor,* which is currently generating the controversy one would expect from a book written by Ed Koch. But it did not make it into the final, bound version of the mayor's *Mayor*.

Why not? Well, says Koch, "an Orthodox supporter of mine said to me that I'd be better off not having it in there, so I deferred to his wishes, [but] in no way [does the story] denigrate the *rebbe*."

Of course it does—and that is the critical flaw in *Mayor* and in the mayor himself. Koch boasts orally, and throughout his book, that he always tells the whole truth, "warts and all," that "complete candor" is his guiding principle, that he wrote *Mayor* in the middle of his tenure because he wanted his "recollections to be published without the benefit of hindsight revision."

But the "hindsight revision" displayed by Koch in dropping the *rebbe* story is illustrative of the selectivity with which Koch reveals his truths. If there is a pattern to *Mayor,* it is that those who cannot harm Koch politically have their warts depicted, while people and constituencies important to his re-election are in general treated more charitably. A powerful labor leader like Victor Gotbaum, for instance, whom Koch has called "the pits," is handled with the kind of kid gloves one thought Ed Koch never wore. The powerless—who include some of Koch's closest aides in the sense that their power derives wholly from him—are too often the victims of gratuitous slaps.

Ed Koch has been a good mayor of New York, perhaps even a great one. He's helped save the city from bankruptcy, instituted managerial changes that have made the bureaucracy more efficient, and, in ways that are subtle and intangible, caused most New Yorkers to be prouder of their town. Too little of *this* mayor, however, makes it into print. "I feel sorry for him," says a Koch aide. "He's done miraculous things, and all the book does is focus on the underside of his personality."

Mayor is exactly what Ed Koch says it is not, an exercise in "spleen venting." By now, New Yorkers are used to his off-the-cuff, one-line slurs. They seem humorous when he *says* them; they seem petty and meanspirited in print—the more so because a book is a reflective product. There is time and opportunity to reconsider, something Koch seems to have avoided in *Mayor,* except when he fears electoral retaliation.

Whoever has crossed Koch is skewered in his book—for a purpose. "Isn't it true," a reporter asked Koch last week, "that someone [in the future] might think that he shouldn't oppose you for fear of being lacerated in print?" "If that's the message," replied the mayor, "that's not so bad." That's the message all right, and as Koch says in the book, "it's amazing what fear will do."

Ed Koch has worn his persona on the outside for too long for anyone to be very surprised by *Mayor*. Above all else, Koch has always been most fascinated by himself. He is like the narcissistic Hollywood director in the old story who says to a friend, "Enough about me. Let's talk about you. What do you think of me?" To one of Koch's closest friends, *Mayor* represents "the greatest love story since Tristan and Isolde, but Ed plays both parts."

In his own words, Koch "never forgets" and always "gets even." "I'm not the type to get ulcers," he says. "I give them." Koch, as Booth Tarkington said of Teddy Roosevelt, seems to enjoy "the fun of hating." "I always like to tweak people," the mayor said some time ago, ". . . especially if I don't like them. This is something that's really vicious in me."

Most of *Mayor* is devoted to tweaking politicians. Koch complains about associates who are upset by the double-dealing common in politics. That's the way it is, he says. "You can't sit around moping about it." But *Mayor* is a near-constant mope as Koch vividly relates every snub. Nevertheless, the mayor wants his readers to believe that he isn't

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affected by these slights, so the central theme of his book is his toughness. No matter how tough someone else is reputed to be, Koch wants us to know that he is still tougher.

No better proof of this strength can be found in *Mayor* than the ease with which Koch fires those who work for him. "There are very few people in government who are capable of firing," he writes. ". . . But I am one who will get rid of people." There's nothing wrong with this (in fact, government could use more of it), but Koch is too eager to detail the hurt he inflicts. The politicians he rails about can take care of themselves, but the mayor's friends in government, his personal staff, are in another class.

Koch long ago described his City Hall staff as a large, quarrelsome Jewish family—a group that argues behind closed doors to reach a consensus, which it then loyally presents to the outside world without dissent. In *Mayor*, Koch implies that loyalty is a one-way street. He devotes an entire chapter to the reorganization of his administration in 1979. He could have simply listed the demotions and title changes among his personal staff, but Koch won't let it go at that. We learn that Robert Milano, a deputy mayor serving the city for only a dollar a year, broke down and cried when the mayor relieved him. So, too, did Ronay Menschel, another deputy mayor, who was permitted to stay on in a lesser capacity. And Diane Coffey, Koch's chief of staff, was "absolutely crushed," says the mayor, when he changed her title. Must we know more than the *fact* of these changes? Yes, says Koch. "I thought to myself," the mayor told me last week, "that if I had not been honest about the people who are close to me [critics] would say all I was doing was venting my spleen."

I ask Mario Cuomo, who has his own book coming out shortly, how he handles the same problem. "What I say in the preface," says the governor, "is that I didn't find it necessary, beyond simply stating the facts, to publicly embarrass, in a book, people who work for me. Why hurt or inconvenience someone unnecessarily even if it would be true to recount that they took rough news poorly?"

An interesting uproar occurred when the galleys of *Mayor* circulated among Koch's closest allies. Their near-universal criticism was simple: A good many people had slaved for Koch for years. They'd worked loyally and quietly, and they were the ones who would calm journalists concerned with the mayor's underside. Now their only mention in Koch's memoirs depicted them as weak sisters unable to accept the mayor's actions gracefully.

The solution was footnotes. All through the reorganization chapter,

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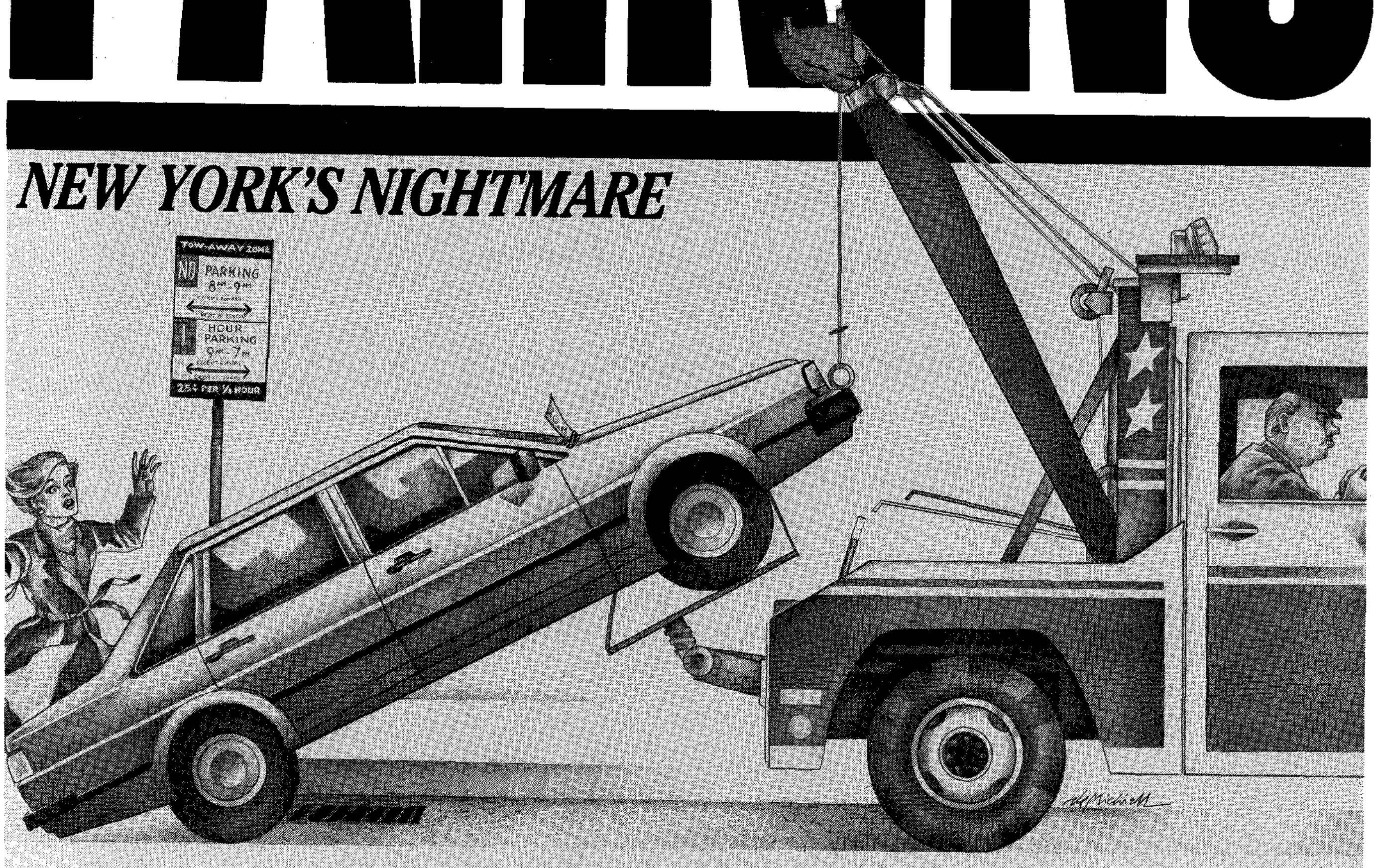
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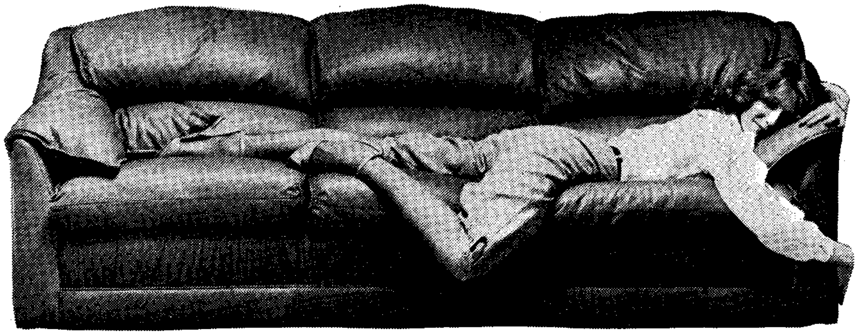

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where Koch tells of people crying, there are small-type footnotes (which appear for the first time in the final version) that say so-and-so is "brilliant" or "superb." The haste of the process shows, and the similarity of Koch's words renders these additions humorous—at best. Fully five people who are treated poorly in the body of *Mayor* are described in footnotes as "still a good friend." So, too, the photo section seems designed to make amends. Associates derided in the text are praised in captions beneath their photographs. Cumulatively, the footnotes and captions seem to alert the reader to the fact that Koch had his arm twisted, and that one should stick to the text to discern the mayor's true feelings.

Politically, even the politicians savaged in *Mayor* believe the book will be a plus for Koch. "The man on the street, the average voter, will like Koch's taking on the Establishment and his fellow pols," says a Democrat close to the mayor. "It'll be viewed as more of Koch telling it like it is." "I know people told him not to do it," says Governor Cuomo, "that it would hurt him politically. But, frankly, I don't think he wrote it just to let it all hang out. I don't think Ed Koch would have published it if he didn't think it would *help* him politically."

Beyond Koch's own political fortunes is the question of his ability to govern. Koch himself "doubts" his revelations will impede that ability. But they could. "Who will talk straight to him now?" asks a City Hall aide. "I'll think twice. The book is full of conversations we thought were private. He not only relates them in detail but makes fun of us for having been naïve or dumb, as he perceives it. Of course I'll be more circumspect. I don't want to be chewed up in 'Mayor II' for simply having given advice I thought was in Ed's best interests." "I'm not going to let my relationship with him or with the city government in general deteriorate because of the things he said about me that I find personally offensive," says Governor Cuomo. "But I'm going to have to work at it real hard."

Mayor is a major disappointment. Koch says he didn't dwell on the real achievements of his administration (although a few are recounted), because people "wouldn't read the book." But the proper challenge for a man of Koch's considerable talents would have been to make the mundane, everyday workings of government a good read. What Koch has done instead is take the easy way out, and the lasting achievement of *Mayor* may well be the creation of a new verb for Bill Safire's *Political Dictionary:* **koch** *v.* (1984) "to be koched": to be criticized gratuitously in print by one's employer after years of faithful service, during which not a single leak passed one's lips. ▬

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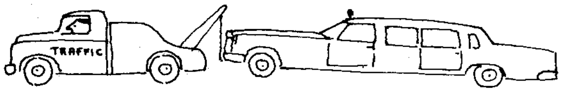


CIVICS

THE MAYOR AND THE MONEY MAN

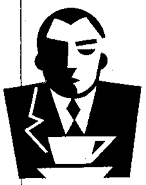
THE MONEY MAN WAS spotted the other day at a corner table in the Plaza's Oak Room, glaring angrily into his coffee.

"Why so glum?" he was asked.

"It's too depressing to talk about."

"Even off the record?"

"It's the mayor," said the Money Man, who is one of the more prominent members of New York's financial community. "What he did in that book is a disgrace. A lot of my friends—people who've been *helpful* to him in the past—are getting tired of the guy."



"Does that mean that the real-estate and financial people who have supported Koch might abandon him in 1985?"

"You don't like to give money to someone you can't trust," the Money Man said.

"Who might you invest in for 1985?"

"I know this is going to sound strange, but I think Carol Bellamy has a shot. She's got the right kind of image. She's got the women, and she could probably get the blacks. If Bellamy plays her cards right, she's going to have some surprising people behind her."

The Money Man paid for his coffee, leaving a substantial tip, and disappeared into his limousine, which was purring outside. JOE KLEIN

COMING UP

Franco Maria Ricci's Black Book

MARCHESE FRANCO MARIA RICCI, THE Italian publisher, always wears a red plastic flower in his lapel. Almost everything he publishes is bound in black. He has fiercely unusual taste ("totally foreign to the American eye," his friend Diana Vreeland says), which you'll be seeing when he starts his monthly magazine, *FMR,* here in May.

"America needs a great art magazine," says the 46-year-old Ricci. "I would never try to start a business or fashion magazine here . . . but in art there is room."

Heavy and sleek, perverse and beautiful, *FMR: The Magazine of Franco Maria Ricci* looks as if it was born to linger a few months on a marble table. Inside its 160 luxurious pages might be an alchemist's manual, a seventeenth-century tapestry, gravestones from the Limoges cemetery, the inside of a Turkish harem, room by room, Elton John's eyeglasses—all seen with the eye of Ricci, one of Italy's best graphic designers. Interspersed, there is a bit of dignified text, perhaps by Borges or Italo Calvino, but Ricci says he does not expect most of his subscribers to actually read it. "Art must be shown and not read," he says.

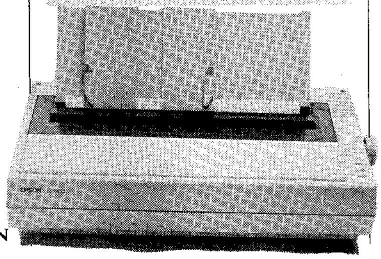
FMR is pronounced like the word "*éphémère*"—ephemeral, that is—and Ricci is both that and practical, always described as an aesthete and a businessman. Though Italian, he is the perfect English eccentric: He has a country house next to a piggery, with a swimming pool on the roof.

Legend has it that his mother offered young Franco, who was then a geologist, money for a Ferrari. Instead, he bought two printing presses to publish Bodoni's *Manuale Tipografico,* which he sold at $500 a copy. Now he has ten stores around Italy created to sell only his publications.

Ricci, a bachelor, lives in splendor, mostly in Milan, the last in his line of a grand old Parma family.

To introduce *FMR* to America, Ricci planned a $5-million campaign. He has shipped 8-million copies of a sixteen-page version of the magazine here from Italy. A million of these will be folded into the Sunday *Times* in late March, another 4½ million will be mailed to his elite target audience, and the remainder are available for $1.25 through his ads. Ricci hopes to get 300,000 subscribers who, for $48, will receive eight issues this year plus a black silk address book and membership in the F.M.R. club, a kind of Playboy Club for the mind.

ON LINE



THE HOT ITEM IN PERSONAL computers this spring may not be a computer at all but a printer—the device that puts your high-tech noodling on paper.

The problem has been that high-speed printers produce low-quality, computer-style type, while letter-quality printers are too slow. But the Epson LQ-1500, which can create characters in a wide range of typefaces and sizes, does top-notch printing at 67 characters per second and computer-style drafts at 200 characters per second. The LQ-1500 also offers italics and graphics capability. It should be out in April, at under $1,500. J.E.

Illustrations: top, Guy Billout; left, Anders Wenngren.

MR. PEEPERS'S NIGHTS

Intruder Among the Food People/Camouflage at the LeRoys'

"NOT TONIGHT, PEEPS, I SAID NEXT WEEK," R.F. TOLD ME AT the opening of his friend's new restaurant.

I hadn't even taken off my scarf.

"It's $100 tonight, Peeps. For charity."

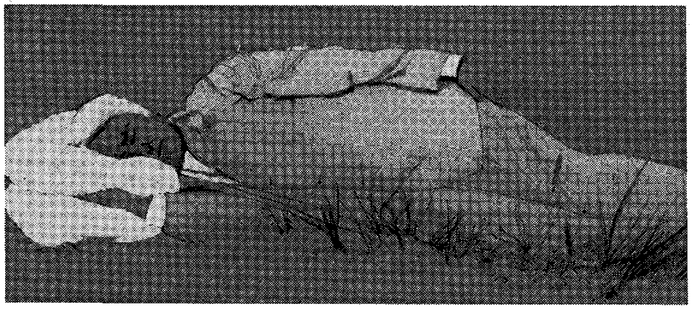
"Oh, that's all right," I said, and marched myself upstairs into a crowd of food people. It was so refreshing not to find a single enemy in the room (of course, there was no one I knew) that I stayed. Fortunately, the newly and half-built place was unspeakably loud, so I didn't have to make talk. An awful white rawness emanated.

". . . my palate," said some food king on my left.

"What?" I said.

". . . the same as her palate."

Four square scallops surrounding one tablespoon of orange spaghetti with a rectangle of yellow caviar in the middle appeared. Then a sliver of rather rare snapper on radicchio that hid (but not enough) a red grapefruit wedge or two. All my hates conspiring . . .



"What's this fish doing in the middle of my salad?" said a food voice.

"By the way, do you consider this good food?" I asked, thinking fondly of Miss Sophie Rice, who spent 25 years in my kitchen cooking better food than this.

Out came a minuscule chicken breast with two truffles surgically inserted under its wizened skin and some transparent potatoes that overlapped all too neatly.

"I'm ready for Aunty Yuan's or Sylvia's," said a woman whose unusual ring covered a pinkie horribly mangled in a New Year's Eve cooking accident. "Don't you sometimes have a terrible craving for a yam?"

"Six waters," said the food king.

"What?" said the waiter.

Earl Mack, who reminds me so of Helmut Berger on *Dynasty*, passed by and gave us a hard, thrilling look.

"I hate this room. I hate this place. Sometimes I really hate what I do," said a cookbook publisher.

Meanwhile, everyone ate like doctors.

"Oh, I really don't like this ice cream. No egg yolks," said a chef. As I left, I heard the clink of very fast spoons.

How nice, I thought, to have been with a set that insults only the vegetables. How much kinder it is to pick on a potato than a hostess, abusing her room and questioning her origins as she drifts by softly smiling and aspiring.

On Thursday night, I had a choice—*Knots Landing* or K and Warner LeRoy's. Warner told me this was the third small dinner they had given in twenty years. Since he does everything so big, I felt impelled to see what "small" meant. It's always hard for me to go to the LeRoys', because I am always the poorest person in the room, even at a dinner as small as this. But now, since I am even poorer than everyone on the *nouveau riche Knots Landing*, I decided to go.

Don Hewitt, the producer of *60 Minutes*, Warner, and Jane and Jann Wenner were standing in the vast doorway. I cast a green eye on Hewitt's new thinness and Rio tan. Jane Wenner wore flat brown boots with scuffed toes, jeans, a black sweatshirt, and a diamond bracelet. She looked just right.

Vast chandeliers and vast paintings hung over a vast table with a vast platter of salmon and my vast beaker of bourbon. Every party, of course, has a purpose, and I figured out the purpose of this one immediately. Certain people there were The Purpose and certain were The Camouflage. In the better parties, like this, The Purpose is usually hidden as deeply as the vinaigretted grapefruit under my radicchio, a sometimes ugly surprise. Tonight, as ever, I was Camouflage, though I aspire to be Purpose someday.

"It felt so strange to get out only twelve plates," said K.

"What are you up to these days?" Alan Pakula asked me at dinner. He had no idea who I was, though I had once wasted an entire night's charm at table with him.

"I haven't seen you since Ham and Midge Richardson's dinner for Gordon Parks. You were making *Sophie's Choice*," I said. "There was a peculiar man at our table who was married to Hope Lange."

"I was married to Hope Lange," said Pakula. "And I *am* peculiar."

"How is Gordon Parks?" a woman of breeding said quickly.

"I haven't seen him since the River Club," I said.

"Gordon Parks was at the River Club?" she said. "I can't believe it. That's why I resigned eight years ago. I kept taking Jewish and black people there until they called my father on Jupiter Island and said I was bringing too many guests and wasn't 'obeying the rules,' so I resigned." We continued with this a bit, and then she said that someone took Arthur Ashe to play there and he "got a letter" but didn't resign, and then immediately she was sorry she said this and apologized, which is why I like American aristocrats the best.

As Warner poured the 1961 Château Lafite, Victor Gotbaum got to his feet and said, "Bill Haywood once said, 'Nothing is too good for the workingman, therefore nothing is too good for the workingman's representatives!'"

At the other end of the table, Jann Wenner said he will be publishing Tom Wolfe's new Manhattan book in April. He said Tom had turned in a 146-page outline that was very funny and full of everyone we all know. He was going to write it in serialization, like Dickens. The central character is a writer who lives on Park Avenue all of whose friends are richer than he is. "How right Tom always is," I thought.

Hewitt said he had Frank Gannon's four-part interview with President Nixon, with Nixon telling Gannon, "I told Tricia I didn't [let the country down], but I knew I had." I like Nixon, and wish he were still president. "How right Nixon always is," I thought.

Warner was taping *King Lear* on the vast Mitsubishi in his bedroom. "Now, I'll show you something great," he said, stopping Olivier to put on Michael Jackson making *Thriller*.

"My mother would have said, 'Vicky, from *this* he makes a living?' " said Victor Gotbaum.

"He wears his pants just like Fred Astaire," I said.

The Pakulas stayed in the bedroom watching terrible things happen to Michael Jackson's face as the moon slid away from the clouds.

"I don't know how these people do it," said Jane Wenner, watching everyone still twinkling at eleven.

"Neither do I," I said, and went straight home.

UPDATE

FANNIE

WHEN "PORTRAIT OF A LADY" (*New York*, October 3, 1983) appeared, 88-year-old Fannie was lonely and living at the edge of poverty on the Upper West Side. Though she's still short of cash, she has become a neighborhood celebrity, particularly at the "hash house" she frequents, where she often signs autographs.

"Darling, it's crazy," she says. "Suddenly, I've become very popular."

In the past four months, Fannie has gotten flowers, food, letters, telegrams, and balloons, and even had an elaborate dinner party thrown for her by total strangers. Today, she says, she can't walk down the street without someone recognizing her.

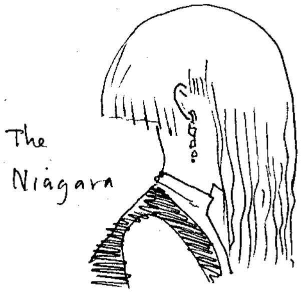
"Just recently," she says, "I met a priest, an illustrator, and a Ford model. Next week, I'm going to a 'nuclear party.' It's kind of like a Tupperware party, except more political.

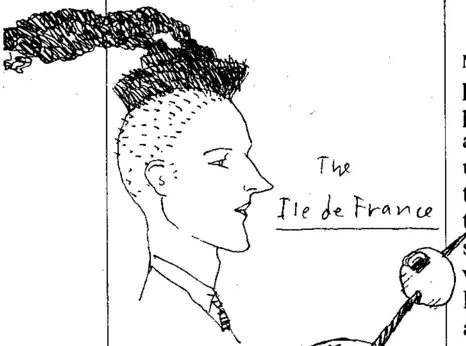
"Darling, I'm having the time of my life."

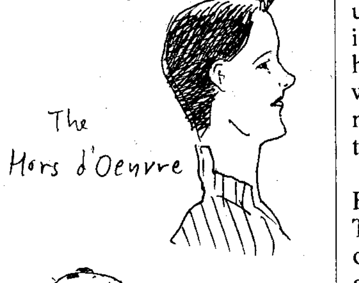
PATRICIA MORRISROE

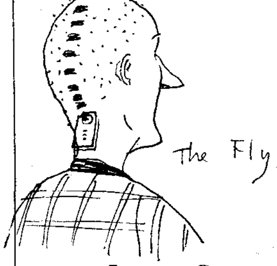
PEN AND PENCIL

Haircuts seen coming out of Astor Place Hair Designers:









STEVEN GUARNACCIA

BLUE NOTES

CANDID CAMERA

THE F.B.I. AND THE CITY'S organized-crime detectives may have trouble photographing top mob figures without their chins buried in their lapels and a bracelet of handcuffs. The *Home Reporter and Sunset News*, of Brooklyn, doesn't.

Local cops were astonished to find, in the *Home Reporter*'s December 30 edition, a photo of Carmine "The Doctor" Lombardozzi, a Gambino-crime-family captain, who was snapped with the Kings Plaza Kiwanis Club. Lombardozzi, circled in the picture above, has been identified by the Organized Crime Strike Force in Brooklyn as having used the Kiwanis Club as a front for his loan-sharking operation.

More surprising was a September 23 birthday-party photograph of the elusive Matthew "Matty the Horse" Ianniello, the Genovese-family associate suspected of being the mob's financial genius.

The feds have been striking out with surveillance trucks.

OFF THE RACK

Who Buys Those Calvins?

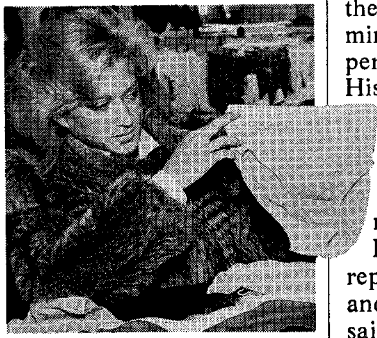
MANY SHOCKING IMAGES pass our vision daily without provoking thought, but the ad for Calvin Klein's new underwear is not among them. No doubt you've seen the picture: a flawless specimen of young womanhood preening in Richard Gere's undershirt and Jim Palmer's underpants. Clearly, an image with the power to haunt. And even inspire wonder. This wonder, mostly: Who buys these things?

When in doubt, Bloomingdale's. On a chilly Thursday, with the store open late and the weekend ahead. At 5 P.M., the lingerie department is empty.

Not for long. Young, athletic, and very knowledgeable, the women cluster around the Calvins. They have come not for the underwear in the ad but for the sexier string bikini with the no-frills white banding on top. This bikini is not available, so they buy every pair of Calvin's Briefs in sight.

"It's *fun* to wear your boyfriend's underwear," says a woman who is obviously not in therapy.

A regulation-model Yuppie sets her briefcase down: "It's important to express yourself in your underwear if you have to conform everywhere else."



Granted. But are these not androgynous little items that may repulse more men than they delight? Dummy! That's the *frisson*—buying the Calvins is a leap of faith, a shot in the dark.

Interesting, then, that in two hours not a single man ambled over to buy a pair for a lady friend.

JESSE KORNBLUTH

MINOR OUTRAGES

NO FARE

I HADN'T HEARD THAT *Dinner at Julia's* had been adapted for radio, so it seemed odd to hear the familiar throaty voice and tinkling glasses during a crosstown cab ride the other day. But when I peered over the front seat, I discovered the driver was watching a miniature cordless TV perched on the dashboard. His attention was roughly divided between Julia Child and the traffic. I complained. "I'm not breaking any regulations," he shot back. It turns out this isn't so. A representative of the Taxi and Limousine Commission said, "That's interfering with the driver's line of vision. There's a regulation against it." I wondered if this was part of a trend. "We've heard this complaint before," the T.L.C. woman said. It seems that with the ever shrinking size of TV's, more and more taxi drivers are taking their sets on the road. Such people should be reported to the commission at 869-4237.

JEANNETTE WALLS

Photographs: top left, Jean Pagliuso; top right, Don Francione; bottom, James Hamilton.

RUTH RECOMMENDS

BY RUTH GILBERT

We humbly start this new adventure with two gentle reminders: Chacun à son goût, *and* De gustibus non est disputandum.

'IOLANTHE'

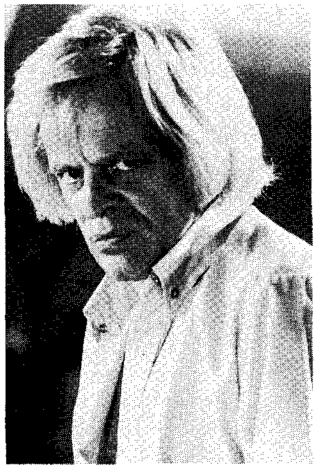
Gilbert and Sullivan's operetta matching peers with fairies opens at the Eastside Playhouse February 15. Raymond Allen returns as the feisty Lord Chancellor in the Light Opera of Manhattan's production.

MENUDO

This group, known for the fact that each member must leave by age sixteen, will be at Radio City Music Hall February 14 through 23. Young female hearts are throbbing, and parents are being cajoled and threatened for the price of admission.

'ANDROID'

Here's the kind of sci-fi film that can't go wrong; it's got Klaus Kinski as the mad scientist, and he's hard at work creating the perfect female android. (Wait until she gets a look at Kinski!) The action takes place in 2036, and the film opens February 10 at the Waverly Twin 2.



TARA REVISITED

He: "Frankly, my dear, I don't give a damn." She: "I'll think about it tomorrow." If you can't guess the names of this picture and its stars, set your dial to Channel 2 February 14 at 9 p.m. and February 15 at 8 and you'll have all the answers.

'THE BEAUTIFUL LA SALLES'

Two sisters who used to have a nightclub dance act are the focus of Michael Dinwiddie's play, opening February 9 at the Wonderhorse. At right are Arthur French, a friend of the protagonists', and Joan B. Pryor, one of the erstwhile dancing sisters.

Photograph, bottom right: Carol Rosegg/Martha Swope Associates.

Indec
EXPENSES

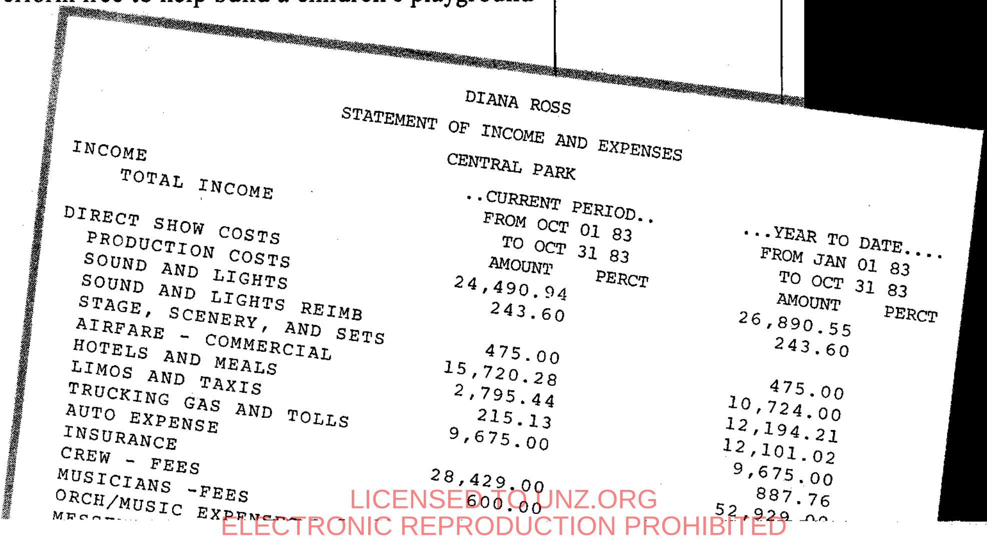
How Diana Ross's free Central Park concerts wound up costing $2.5 million / By Nicholas Pileggi

NO ONE WILL EVER FORGET DIANA ROSS'S free concerts in Central Park last summer. Drenched by a torrential thunderstorm the first night, the star sang bravely on before finally capitulating to the elements. The weather was fine the next night, but bands of marauding youths turned the post-concert hours into a night of thuggery. And when the costs were finally totted up, there turned out to be no money for the playground Diana Ross had promised the city.

How did it happen? How could two concerts cost over $1.8-million to produce when the star took no fee, the producers paid nothing for the concert site, and the city footed all the bills for police, sanitation, and other services?

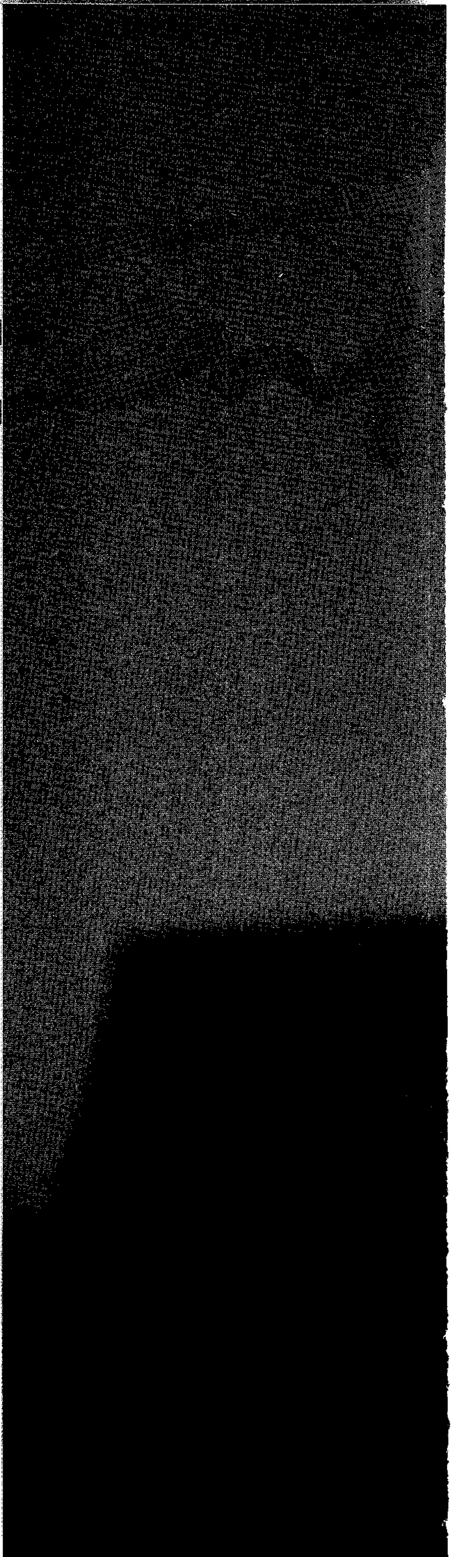
The answers to these questions are coming to light now only because the city demanded a full accounting from the promoters. That financial statement provides a rare and tantalizing peek into the economics of 1980s show business and a taste of the imperial style and spending habits of superstars like Diana Ross.

The original idea for the concert was simple enough. Ross offered to perform free to help build a children's playground



DIANA ROSS
STATEMENT OF INCOME AND EXPENSES
CENTRAL PARK

	..CURRENT PERIOD.. FROM OCT 01 83 TO OCT 31 83 AMOUNT	PERCT	...YEAR TO DATE.... FROM JAN 01 83 TO OCT 31 83 AMOUNT	PERCT
INCOME				
TOTAL INCOME				
DIRECT SHOW COSTS				
PRODUCTION COSTS				
SOUND AND LIGHTS	24,490.94		26,890.55	
SOUND AND LIGHTS REIMB	243.60		243.60	
STAGE, SCENERY, AND SETS				
AIRFARE - COMMERCIAL	475.00		475.00	
HOTELS AND MEALS	15,720.28		10,724.00	
LIMOS AND TAXIS	2,795.44		12,194.21	
TRUCKING GAS AND TOLLS	215.13		12,101.02	
AUTO EXPENSE	9,675.00		9,675.00	
INSURANCE			887.76	
CREW - FEES	28,429.00		52,929.00	
MUSICIANS -FEES	600.00			
ORCH/MUSIC EXPENSES				



Onstage in Central Park: "Miss Ross puts on a quality show, first and foremost," said her lawyer. "She puts quality ahead of everything."

Photograph by Joseph McNally.

New York

[redacted]

BEFORE THE BOTTOM LINE: *Ross's firm spent $12,000 on limousines, though she has her own Rolls-Royce. Catering cost $47,000; another $64,000 went for airline tickets, many of them first-class.*

in the park near 81st Street and Central Park West. The city would get all receipts from the sale of T-shirts and 7.5 percent of the net profits from telecasts of the event, which was being shown live by satellite and filmed for later TV sales.

When the first accounting arrived in December—three months late—it turned out that the concerts had raised hardly enough money to put up a seesaw, let alone build a playground. "We didn't see how it cost that much to put on a two-night stand," said Parks Commissioner Henry Stern. And the Paramount expenses don't include the $729,000 the city itself spent. All told, then, the concerts had cost $2.5 million.

Ross said she was "shaken and unhappy," and promised to raise the money for the playground somehow. "I don't care if it takes a lifetime," she vowed. Two weeks later, accompanied by her lawyer, Peter Tufo, she voluntarily handed a personal check for $250,000 to Mayor Koch and Commissioner Stern at a jammed City Hall press conference. "We all got rained on," Ross said, "but this is for the kids. It's not for anyone else but the children of New York."

AS FAR AS THE CONCERT WAS CONCERNED, though, just about everybody except the children of New York made out quite handsomely. At first, Ross took her idea to Ron Delsener, the man who promotes most of the live Central Park concerts. When it became clear that a concert alone couldn't raise the money for the playground, Ross decided that a televised broadcast was necessary. Television, however, is expensive to produce. Delsener stepped aside, and Paramount Pictures stepped in to help support the project until income from the live broadcast began to come in. Though Delsener continued to advise on the project, Ross's Anaid ("Diana" spelled backward) Productions and Paramount became co-producers and share the responsibility for overseeing costs.

Meanwhile, city officials recalled that the 1981 Simon and Garfunkel reunion concert had made over $3 million from sales to television. They asked Ross for a piece of the profits. "In the past, we had been content with whatever the sale of T-shirts brought in or with whatever the star and sponsor wanted to give us," said Stern. "It had all worked very nicely until Simon and Garfunkel. We decided that we should be entitled to a percentage of the profits, just like anyone else involved in such projects."

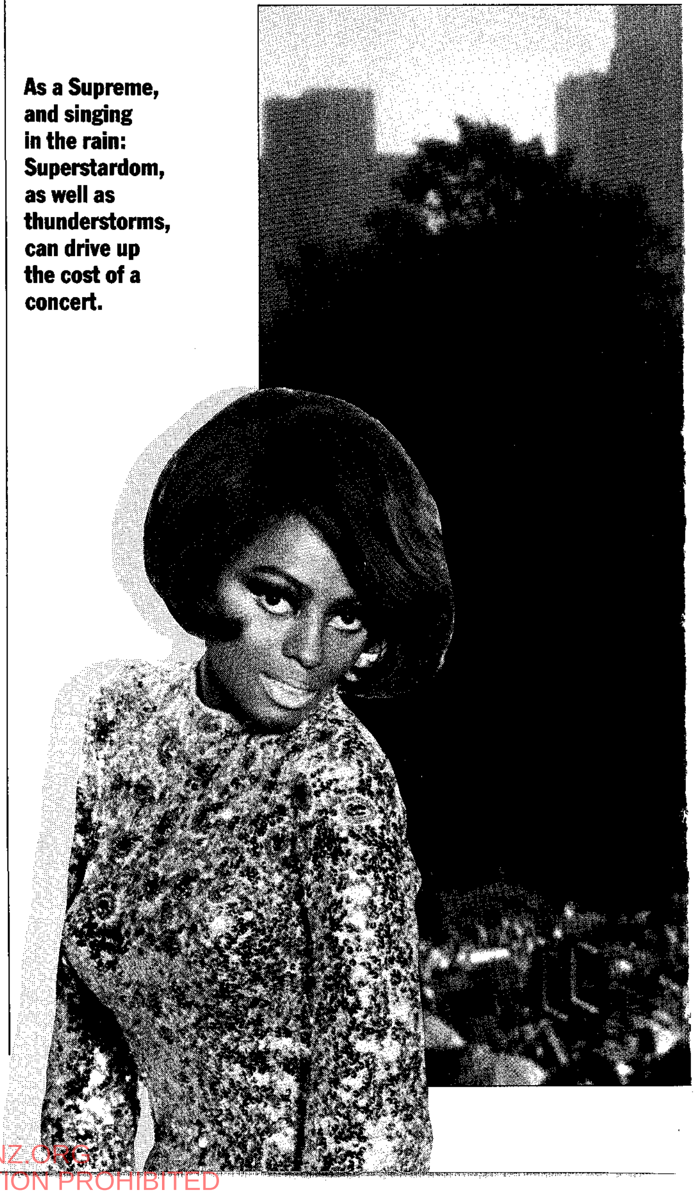
The latest financial statement from Paramount shows that total costs came to $1,815,851, including $266,000 in expenses charged by Ross that haven't been reimbursed by Paramount. So far, income from television sales, both live and a later Showtime presentation, totals $710,326. In other words, there aren't any profits from which the city can take its 7.5 percent.

What had happened, of course, was that the city had joined countless other show-business neophytes in chasing the net in search of profits. "The only net you're going to find in this business," said one entertainment lawyer, "is the one they loop over your head when they take you away for ever believing in the net."

While Diana Ross was willing to offer her talents free, everyone else had to be paid—all the musicians, carpenters, caterers, teamsters, stagehands, security guards, television cameramen, sound engineers, dancers, and backup singers. A dry cleaner charged $431 to clean Ross's orange jumpsuit and the dancers' leotards after the downpour. Helium balloons released during the show cost $6,400, Port-O-San toilets came to $9,515, and $63,000 went for the two-day rental of two 20-by-30-foot TV screens set up on the stage so people at the far reaches of the Great Lawn could see the performance.

Spiraling costs turned Ross's plan for a free concert into a Central Park version of *Heaven's Gate*, Michael Cimino's $40-million Hollywood flop. By the time it was over, Ross's project had turned out to be not only the most expensive concert ever mounted in the park but the least profitable to the city. Where Simon and Garfunkel's reunion concert had brought New York City $51,000, and Elton John had produced $36,736 in 1980, Ross's concert, by the first accounting, dropped a paltry $6,013 in T-shirt money into city coffers.

Diana Ross's people said she was too busy to be interviewed for this article. Spokesmen for Ross and Paramount attributed the escalated costs principally to the rainout the first night. In general, according to its original accounting statement, Paramount spent $292,000 in "delivery" costs, such as satellite transmission and promotion; $260,000 for the production and musical staff; $340,000 for "administration," including items like travel, catering, and insurance; $769,000 in "below the line" production costs, such as staging and technical equipment and crews; and $53,000 in



As a Supreme, and singing in the rain: Superstardom, as well as thunderstorms, can drive up the cost of a concert.

"post-production" expenses, such as editing the film.

But members of the production staff and vendors who worked on the project said the rainstorm was only part of the problem. The real explanation, these insiders said, lies in Ross's own expensive style and the generally chaotic nature of big-concert financing. And the hints of trouble were there days before the first raindrops fell.

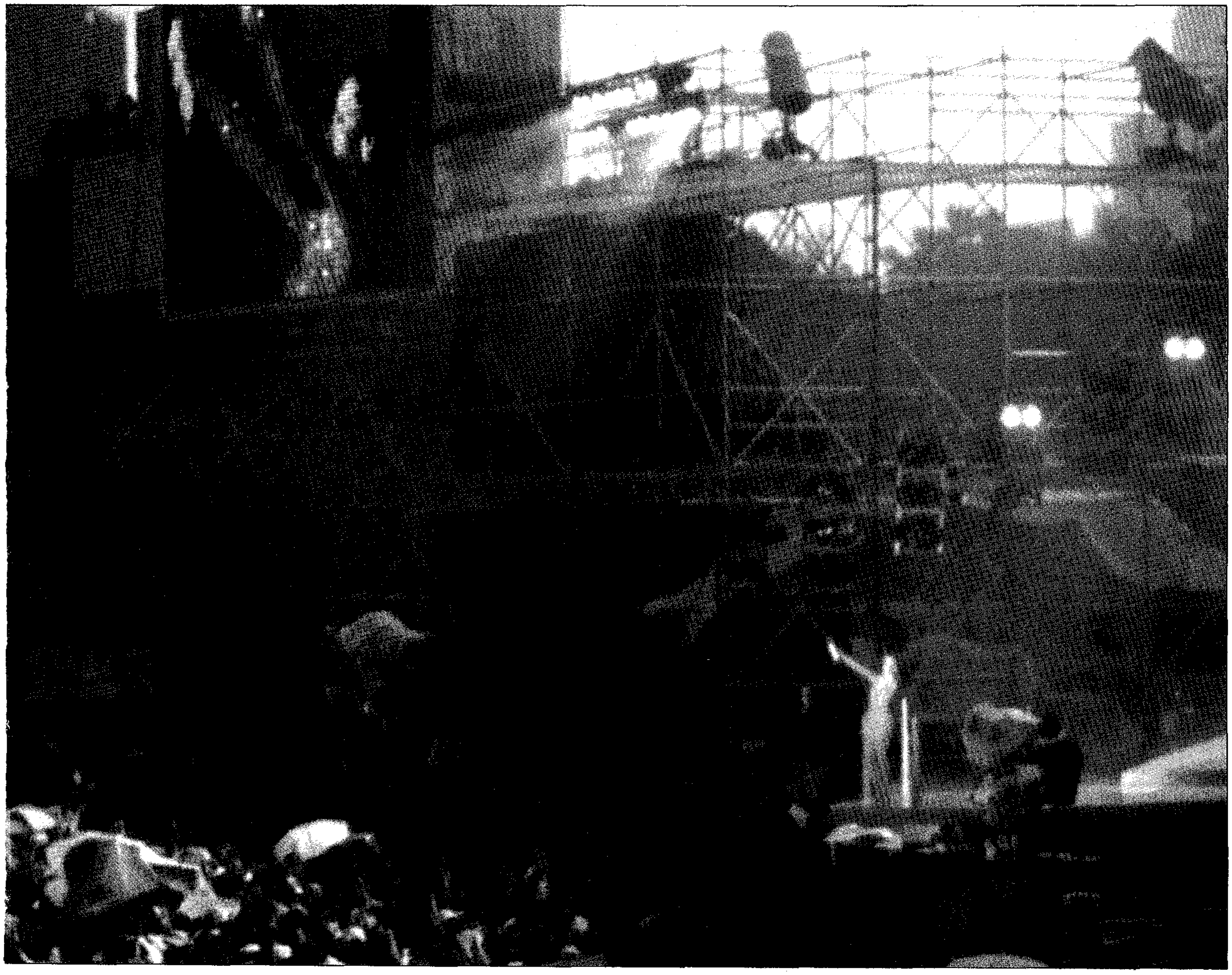
WARREN HIRSH, THE THEATRICAL PROmoter who had sponsored the earlier big concerts in the park, said he backed out of the Ross production three weeks before show time because the costs had got out of hand. "We had a verbal agreement on the concert," Hirsh said. "We had committed to $125,000, even $150,000, for the project when she calls me to a meeting at a rehearsal studio next to Studio 54 where she's recording. That's when she tells me that the ante for the show has doubled. I said that was crazy. I said excluding television, which they did themselves, Simon and Garfunkel had only cost between $90,000 and $110,000. And here she was getting ready to spend a quarter of a million dollars just for the staging and production. That's when I backed out of it. And if I had to back out of one of these concerts, then I think I backed out of the right one."

No one is suggesting that Diana Ross personally did anything improper. Without her, of course, there would have been no concert. But, as a star, she has acquired certain prerogatives. In part, that's what makes her special and her shows unique. If she wants musicians flown in from the West Coast or Las Vegas, then the musicians are flown in, even though there are perfectly fine musicians available in New York. If she wants new musical arrangements for the concert, she gets them, even if the cost for arranging and copying the music is $35,000. If she wants one of the hottest directors in the business and he happens to charge $60,000 for the one-shot concert, plus $6,500 in daily living expenses, then she gets him and his staff, and the whole group is flown in from the Coast and put up in hotels for the two weeks or so necessary for rehearsals. Ross's costume for the concert cost $11,035. Hairdressing and makeup expenses were $624.

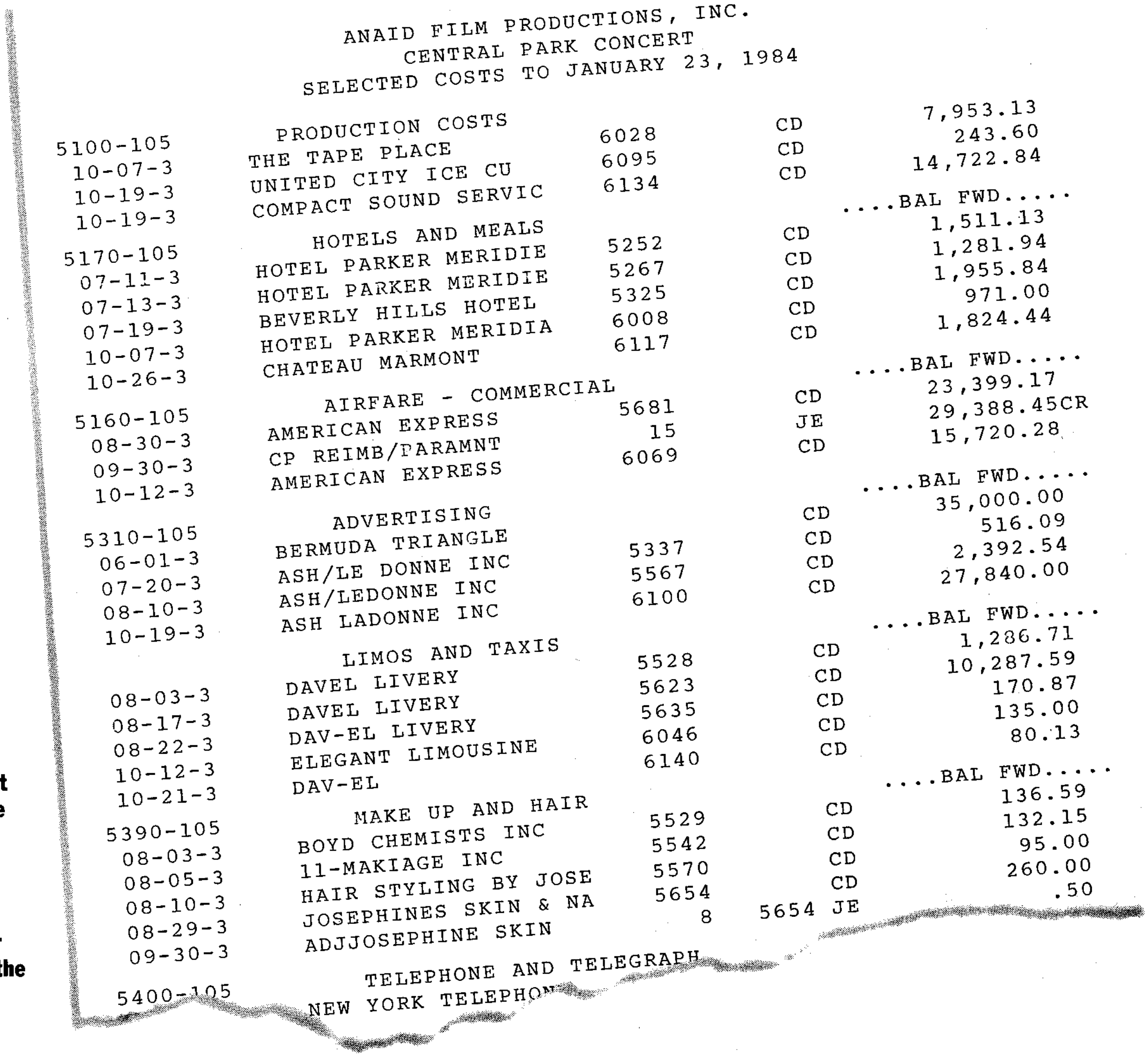
"Miss Ross puts on a quality show, first and foremost," said John Frankenheimer, her West Coast lawyer. "She puts quality ahead of everything. She wants the best cameramen, the best musicians, the best of everything."

The best of everything mounts up. Last June, when Ross's company submitted the original cost estimate for the project to the Parks Department, $40,000 was allocated for staging and scaffolding; that ended up costing $123,723. Power to run the show's generators was estimated at $5,000; it actually cost $25,640. Security went from an estimated $17,000 to an actual $55,969, and the catering bill, estimated at $10,000, came in at $47,341.

The telecast, supposedly the key to making money, was a major reason for spending it. An elaborate electronic city was



Photographs: left, Phototeque; right, Louise Gubb/Gamma-Liaison.



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                 ANAID FILM PRODUCTIONS, INC.
                    CENTRAL PARK CONCERT
               SELECTED COSTS TO JANUARY 23, 1984

5100-105       PRODUCTION COSTS
 10-07-3    THE TAPE PLACE          6028        CD          7,953.13
 10-19-3    UNITED CITY ICE CU      6095        CD            243.60
 10-19-3    COMPACT SOUND SERVIC    6134        CD         14,722.84
                                                        ....BAL FWD.....
5170-105       HOTELS AND MEALS
 07-11-3    HOTEL PARKER MERIDIE    5252        CD          1,511.13
 07-13-3    HOTEL PARKER MERIDIE    5267        CD          1,281.94
 07-19-3    BEVERLY HILLS HOTEL     5325        CD          1,955.84
 10-07-3    HOTEL PARKER MERIDIA    6008        CD            971.00
 10-26-3    CHATEAU MARMONT         6117        CD          1,824.44
                                                        ....BAL FWD.....
5160-105       AIRFARE - COMMERCIAL
 08-30-3    AMERICAN EXPRESS        5681        CD         23,399.17
 09-30-3    CP REIMB/PARAMNT          15        JE         29,388.45CR
 10-12-3    AMERICAN EXPRESS        6069        CD         15,720.28
                                                        ....BAL FWD.....
5310-105       ADVERTISING
 06-01-3    BERMUDA TRIANGLE                    CD         35,000.00
 07-20-3    ASH/LE DONNE INC        5337        CD            516.09
 08-10-3    ASH/LEDONNE INC         5567        CD          2,392.54
 10-19-3    ASH LADONNE INC         6100        CD         27,840.00
                                                        ....BAL FWD.....
               LIMOS AND TAXIS
 08-03-3    DAVEL LIVERY            5528        CD          1,286.71
 08-17-3    DAVEL LIVERY            5623        CD         10,287.59
 08-22-3    DAV-EL LIVERY           5635        CD            170.87
 10-12-3    ELEGANT LIMOUSINE       6046        CD            135.00
 10-21-3    DAV-EL                  6140        CD             80.13
                                                        ....BAL FWD.....
5390-105       MAKE UP AND HAIR
 08-03-3    BOYD CHEMISTS INC       5529        CD            136.59
 08-05-3    11-MAKIAGE INC          5542        CD            132.15
 08-10-3    HAIR STYLING BY JOSE    5570        CD             95.00
 08-29-3    JOSEPHINES SKIN & NA    5654        CD            260.00
 09-30-3    ADJJOSEPHINE SKIN          8   5654 JE               .50

5400-105       TELEPHONE AND TELEGRAPH
            NEW YORK TELEPHON
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created in Central Park to raise the sound and visual quality of the performance to broadcast caliber. The producers paid $51,000 for the use of the satellite for the live telecast, $87,625 for the special TV crews, $60,496 for the special electronic equipment, and $57,609 for audio facilities.

With Paramount chairman Barry Diller: By the time it was over, the project had turned into the most expensive concert ever mounted in the park.

"I'VE NEVER WORKED ON A more expensive television shoot in my life," said Greg Sills, the concert's associate producer. Sills, whose Los Angeles–based Chloe Productions received $15,000 for the concert, has worked on such television shows as the Grammy Awards, the Police concert in Atlanta, and a Carol Burnett special. "At one point, we had about 35 people flying into New York. Some of us had to fly back and forth several times because of other commitments, but, in this business, a star like Diana Ross knows what she wants, and there aren't too many people who are going to say no. Besides her musicians and directors and arrangers, for instance, Diana wanted her own wardrobe woman, and she was flown in from Los Angeles. I know, in addition, that the three sound engineers she wanted were flown in from London.

"And then, to top it off, there were certain people stealing all over the place, and you can quote me on that," Sills continued. "Bills were submitted for services never performed by people who never showed up and for supplies that never arrived. And when the services and supplies *did* show up, they invariably cost us five to ten times as much as they should have.

"I got bills from people I never heard of. I got three sets of bills on three-by-five invoices in identical handwriting for $20,000 each, and I could never find out what they were for. I finally threw them away. I got a bill for $700 for the two-day rental of a Winnebago dressing room. I called the guy to complain. I know what one costs, and it's not $350 a day. Then the guy tells me it had been rented for a week, not two days, and that one of the people in our production was going to take it to another concert for the rest of the week. That kind of stuff was going on all the time."

The combined expenses for Ross and Paramount include $33,143 in limousines, vans, and taxicabs, though Sills and others say they don't remember any hired limos. What's more, $12,000 of that amount was listed as limousines for Anaid, despite the fact that Ross has her own Rolls-Royce. Another $64,614 was spent on plane fares, much of that in first-class tickets between Los Angeles and New York, and $58,844 went for hotel bills from places such as the Parker Meridien, in

Photographs by Louise Gubb/Gamma-Liaison.

DRENCHED IN RED INK: *The city lost $479,000 on the concerts. What's more, it now has to build a playground for three or four times the amount of Ross's gift—and it has to name the place after her.*

New York, the Beverly Hills, and the Chateau Marmont, in Los Angeles.

Anaid's statement of expenses lists catering costs as $47,341, though one of the caterers, Shelley Lazar, said she was a bit mystified by that figure. "Gerard Renny, he's the headwaiter at Central Falls, got $5,800 for supplying the food in the hospitality suite," said Lazar. "Kitchen Cy Kosis got $32,500 to set up for the construction workers. He does that at most of the rock concerts. It's part of the union contract that they get breakfast, lunch, and dinner. The union gives the workers chits that they turn in for meals." Lazar said she got $3,500 for catering a party in a tent after the rained-out concert and for supplying the dressing rooms. "That leaves $5,500 unaccounted for—or for Diana's dressing room, and since I was in charge there, I can tell you that she did not eat $5,500 worth of barbecued chicken and ribs, pâté, and fresh potato salad in two days."

Lazar, who is an assistant principal at P.S. 251, in Brooklyn, and has handled the backstage catering at other Central Park concerts, said that Ross's tastes were relatively simple. "Almost all the other stars were far more demanding," Lazar said. "Mick Jagger wants pink satin pinned to his dressing-room walls, and I'd have to take the brown-colored ones out of Van Halen's M&M's bags. Sammy Davis Jr. used to have Strawberry Crush flown in special from California. There was none of that kind of stuff with Ross. To me the cost seems excessive, especially when you realize that the parties after the concerts were not even held at the site, where we were working in a foot of water, but at the Top of the Park restaurant."

The original budget estimate didn't include an allocation for advertising and promotion, but, by the end, $89,244 had been spent to advertise the concert and $56,756 to promote it. Why did it cost $146,000 to publicize a free concert? Most of the money, according to the producers, went to bolster interest in the television shows. Lee Solters, whose public-relations firm received $28,595, said he was "underpaid" for the amount of work he did. "There was no doubt that she'd fill Central Park," Solters said. "The question was of getting publicity to filter around the country and get the attention of the world. We launched technical stories and statistical stories and press releases internationally. We provided an unrelenting barrage of publicity. It was like we used Central Park as a launching pad and sent out publicity missiles all over the world."

Although Paramount's accounting shows a net deficit of $1.1 million, city auditors point out that, given the tax laws, it's difficult to compute exactly how much Paramount has lost. Moreover, the company says it expects to earn additional revenue from future television sales that will eventually produce a net profit of $14,005. The city's share of that would come to $1,050.37. "Every little bit helps," said Stern.

In a way, what's most striking about the entire episode is the fact that it's not really unusual. Franklin Weissberg, an entertainment lawyer, said the attitude toward accountability is so casual in many show-business circles that there is little confidence in the industry that even a blockbuster will return a profit. "No one believes that the net profits will ever produce real money," said Weissberg. "That's why everyone wants their money up front."

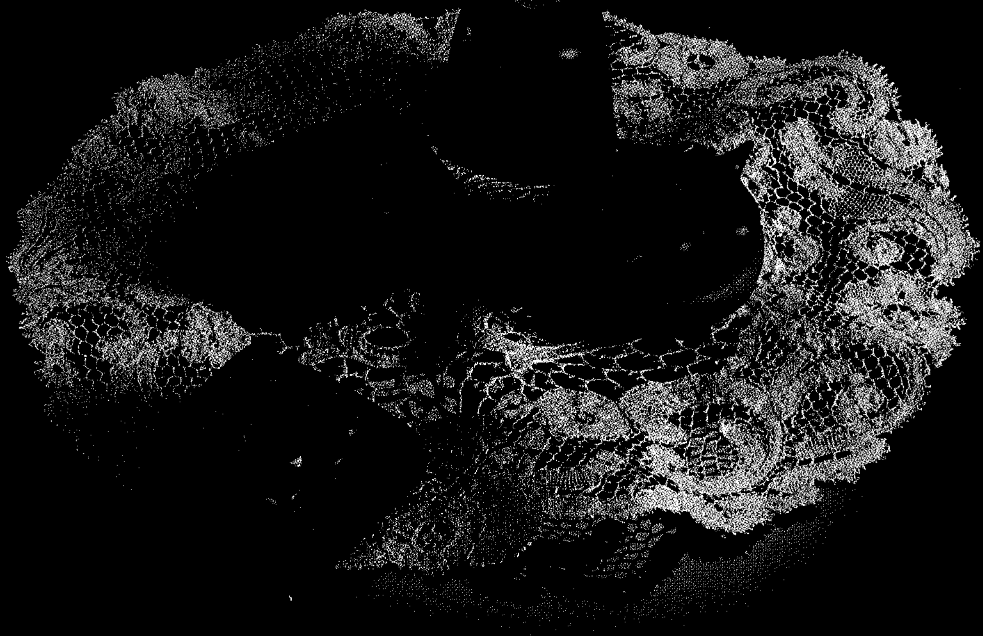
The Ross concert was particularly handicapped, according to Greg Sills, because accountability was divided between Paramount and Anaid and between those responsible for the live show and those responsible for the televised segments. "There was no one watching all the pieces," Sills said. "And while Diana's really interested in putting on a great show, she's not very focused on the nickel-and-dime stuff."

Announcing the concert last July with Parks Commissioner Stern and Mayor Koch: A chase after the elusive net profit.

Paramount's public stance has been angry and defensive. Chairman Barry Diller said he was outraged at the city's attitude. "This is not game accounting," Diller said when the first financial report was released. "It's not a runaround. We'll supply them with every bill. This is manipulation by Commissioner Stern of the media."

The city's unhappiness isn't all that hard to understand. City Hall spent no less than $729,000 on the concerts—$200,000 in Parks Department services, and overtime expenses of $503,000 for the police, $16,000 for the medical-services unit, and $10,000 for the sanitation workers. Even after Ross's $250,000 gift, then, the city is still suffering a net loss of $479,000 on the concert. What's more, it is now committed to building a playground that its planners never recommended, at a price estimated to be three or four times the amount of Ross's contribution. And it has to name the playground after Ross.

From all accounts, Ross never imagined that her dream would turn into such a nightmare. "I remember at the end of the show," Sills said, "I was very upset at the overruns, and Diana came running up and said, 'Thanks for watching out for me on the show.' I couldn't believe it. I said, 'Diana, we're $500,000 over budget.' But she didn't seem to hear. She just kept smiling at me and at the fans flocking around her and saying 'Wonderful,' 'I love you,' 'Bless you all.' " ■



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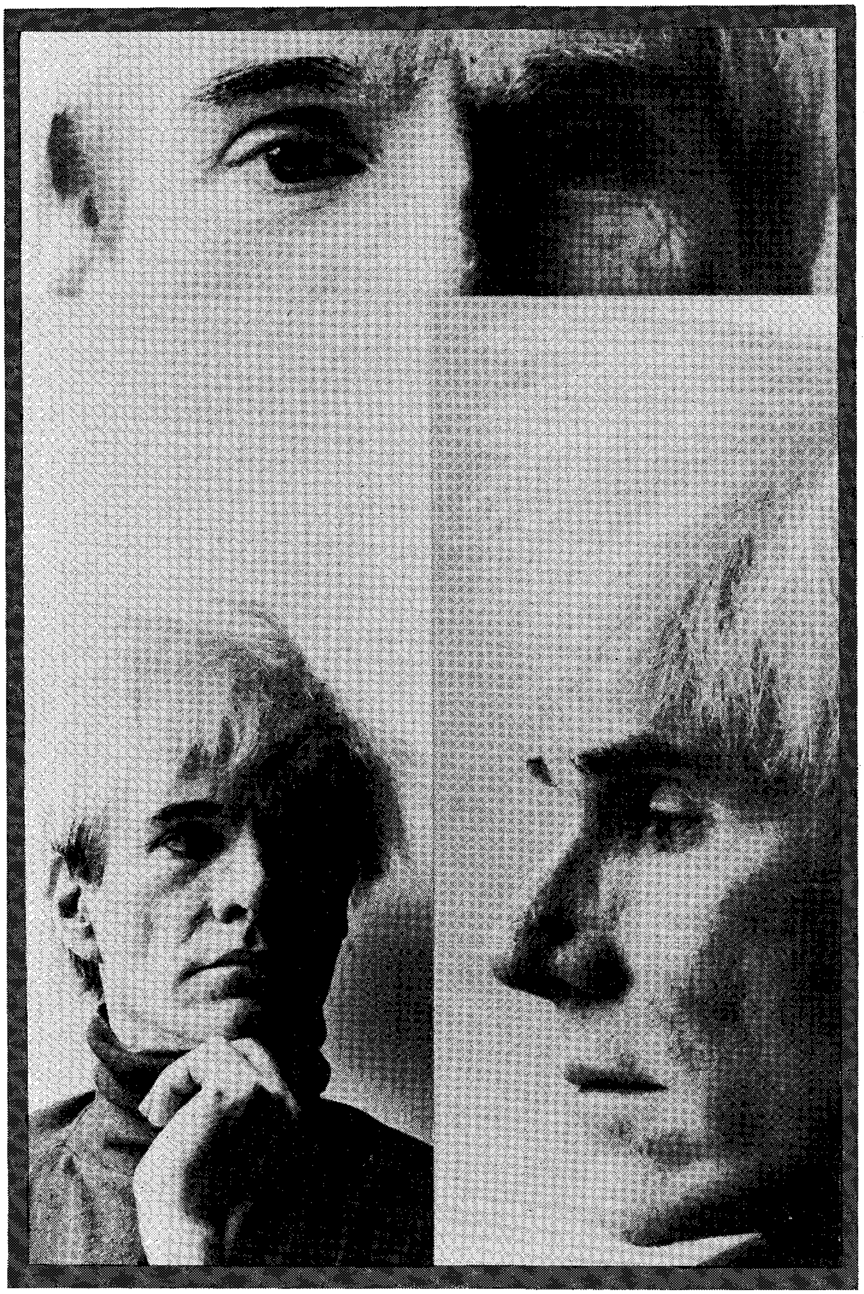
A Portfolio By John Weitz

NEW YORK MEN

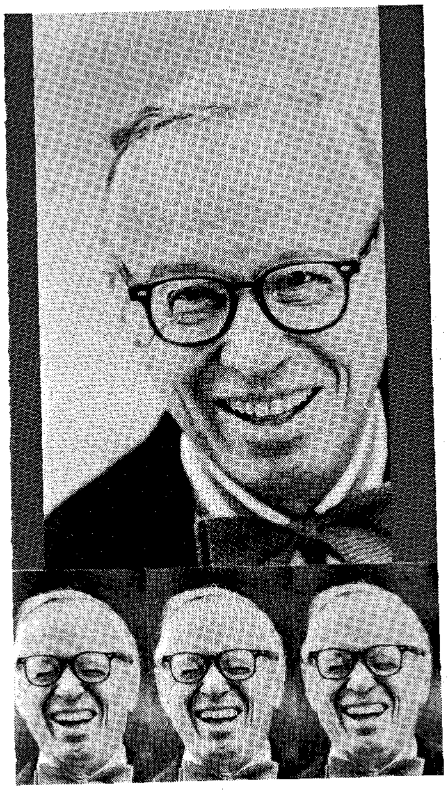


ANDY WARHOL

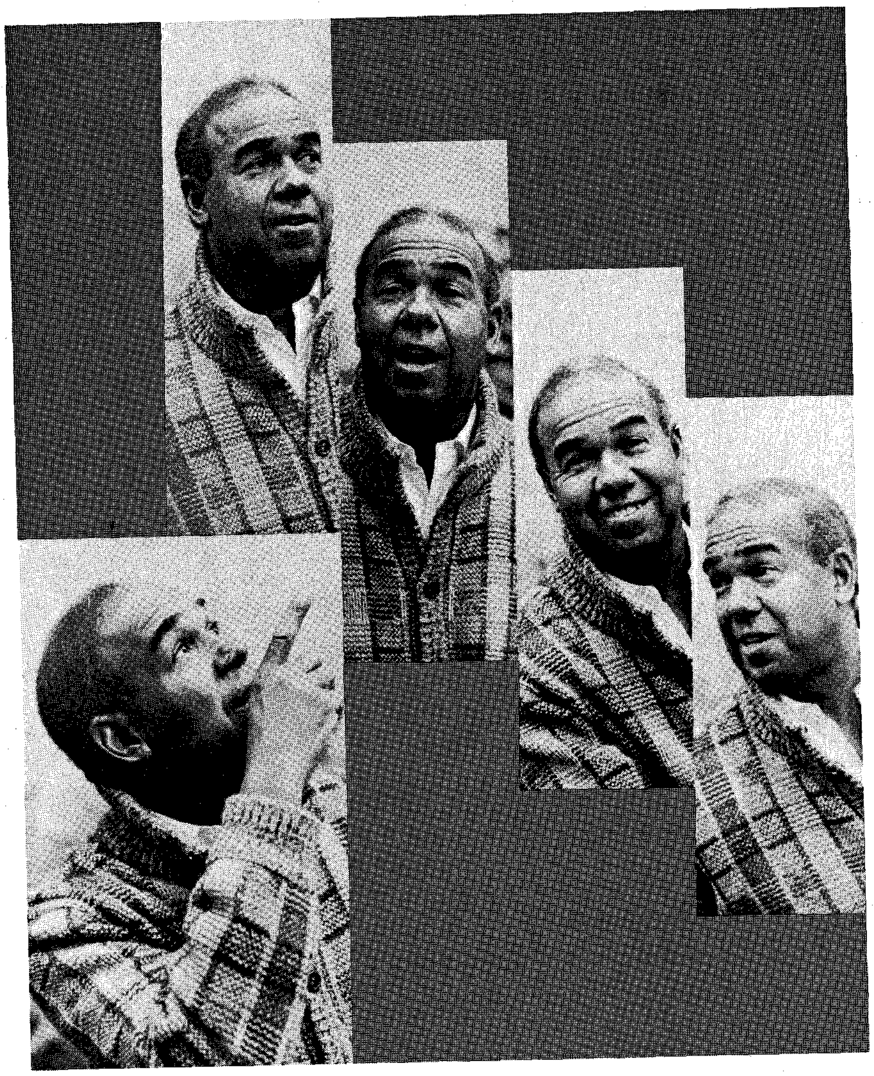
"New York is an arena, a gladiatorial place," says John Weitz, "and these are the faces of the gladiators." They are the faces of 43 New Yorkers Weitz recently photographed, men he describes as "interesting, intelligent, contributors." Photography has long been a hobby for the fashion designer, who says, "I've always felt unhappy with the idea of one pose and one shot telling the story of a person. I wanted a series of expressions."

James Hamilton

Bill Blass

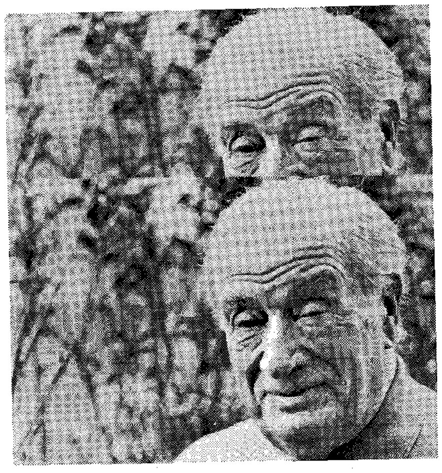


rthur Schlesinger Jr.

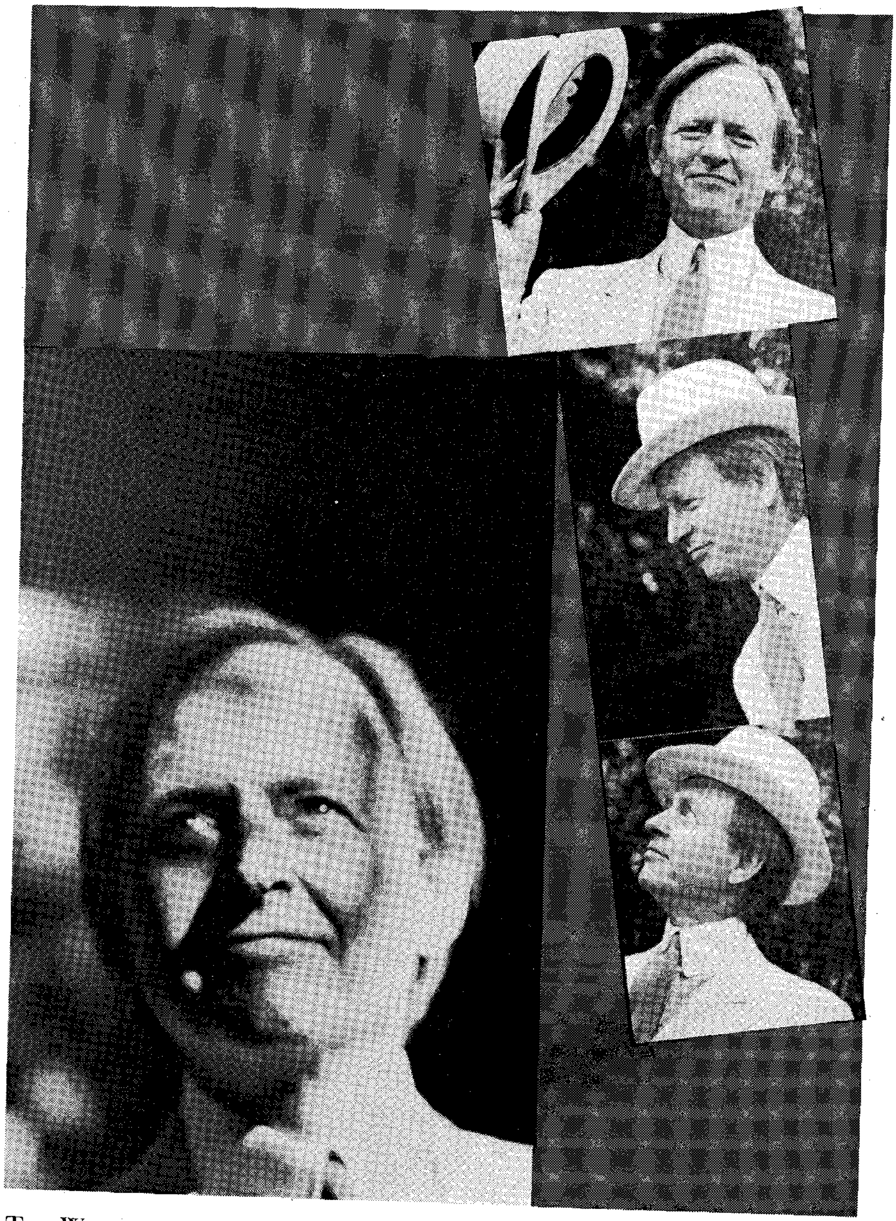


Bobby Short

After capturing xpressions that ranged from ‘shy” to “ribald,” “noble” to ‘even a little villainous,” Weitz cropped the pictures and uxtaposed images to “design he story of each man.” His ubjects include caricaturist Al Hirschfeld (“He’s biblical, f course”), agent Irving “Swifty” Lazar (“I wanted a Roman-coin effect”), and Sam Spiegel (who asked, “Do you want to photograph *this?*”).

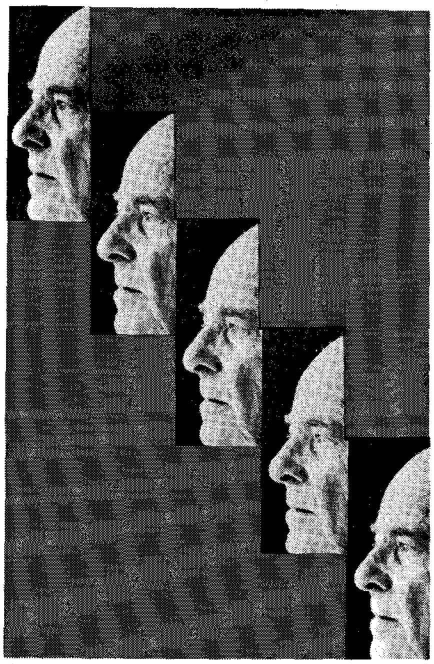


Sam Spiegel

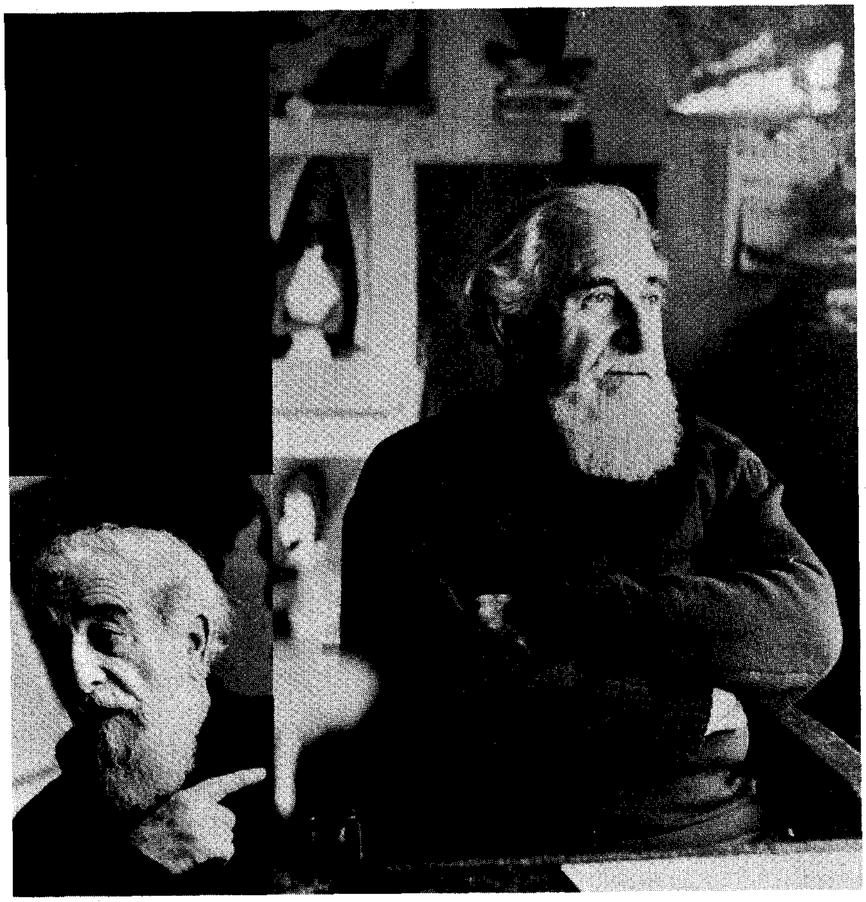


Tom Wolfe

William F. Buckley Jr.

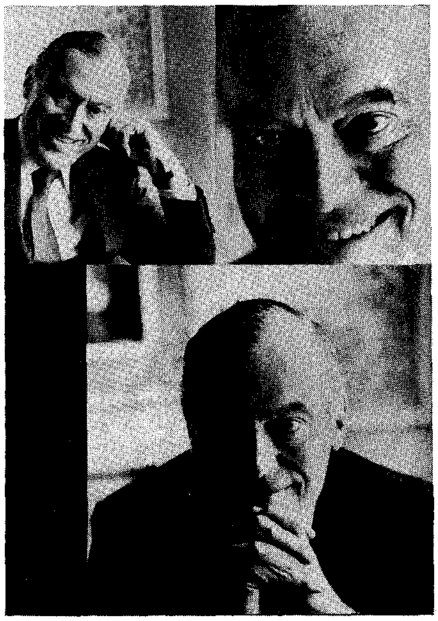


"Swifty" Lazar



AL HIRSCHFELD

‘It was a great adventure,” says Weitz, whose “Manhattan Faces,” eleven of which we preview here, will be on exhibit at the Museum of the City of New York from March 7 through April 1.



LEONARD LAUDER

THOMAS HOVING

Pot Luck

By Gael Greene

Rating that most healing soup, chicken-in-the-pot.

IS IT MY IMAGINATION, OR HAS WINTER been especially malevolent this year? So many burning brows. So many throbbing bones. Fierce flus and lingering colds have left some of my hardiest friends on an unaccustomed daytime horizontal, prompting a rash of emergency chicken-soup missions across town. When the epidemic nasties finally got to me three weeks ago, icing feet and hands, igniting fevers, I, too, drifted in and out of sleep till aspirin and nostalgia fueled a craving for homemade chicken soup. Ideally it would be Mama's soup. Funny how fevers revive sensations of childhood vulnerability. At my house, being a little bit sick was always a treat. It meant lots of plumped pillows, coloring books, soap operas, healing sips of Mama's potion . . . and me, concentrating mind over matter to keep a tiny bit of fever and prolong the ecstasy.

Now, with fever cooled but still feeling fragile, I dispatched a visitor for not just good chicken soup but—I was curiously ravenous—chicken-in-the-pot. The Fine & Schapiro delicatessen is my neighborhood chicken-in-the-pot connection. Over the years, the price has soared; it's $9.90 now, including the 50-cent deposit on the plastic jar. Frankly, this soup was far from perfection. The bird could have been moister, the broth more intense; the soggy carrots and peas were an insult—but they arrived stowed in their own little plastic cup, and were instantly dumped into the garbage. Sublime this was not, but Fine & Schapiro's potted chicken has been comforting and soothing me and my loved ones in sickness and in health for years.

Fully recovered a week later, I decided to survey the chicken-in-the-pot-to-go scene as a public service. Though I have never believed you have to be Jewish to be a "Jewish mother," the two friends who volunteered to drive around town collecting the contenders claimed serious ethnic pedigrees as tasters. I've included their comments, though the ratings are my own. Four red crosses would have indicated the ultimate old-world perfection we didn't find. Three crosses: a good, comforting potion. Two crosses: flawed, but with some outstanding component. One cross: adequate if nothing better is readily available. All of the sources are open seven days a week and will deliver free within the area noted; each will deliver farther afield if you pay the cab fare.

The Carnegie's version.

+++ **Fine & Schapiro**'s ELEGANT chicken-in-the-pot, tasted again in competition, was the best all-around, the chicken juicy (though overcooked), the broth delicate and not too salty, with a subtle but clearly discernible savor of chicken. The matzo ball was a classic—not effetely light, not lethally lumpish. A great thicket of decent noodles led one taster to observe, "No noodles is good noodles to me." I agree. Noodles are not what they used to be when Grandma made them by hand. (You *can* substitute kasha or rice.) The pitiful peas and carrots went into the garbage, as always. In almost two decades of chicken-potting here, I have never been offered coleslaw, bread, or a pickle. Still, when it's delivered—for $11.64—they do bring coleslaw, bread, and applesauce. Still no pickle, but if you're really sick, can you handle a pickle? Fine & Schapiro, 138 West 72nd Street (877-2874), delivers free between 65th and 78th Streets, from Central Park West to the Hudson.

+++ THE **Carnegie** WAS JAMMED AT midafternoon, but the counter crew was fast and efficient, throwing in pickles, a tiny tub of coleslaw, and rye bread wrapped in silver foil. Maybe the 2nd Ave. Deli's broth was tastier, with its nice accent of root vegetables, but the Carnegie's broth had its own special charm—a haunting of celery, a serious yellow hue—though perhaps it was a little salty. And the chicken was better than most—too cooked, yet still tasting like chicken. But the grainy, tasteless matzo ball and the soggy vegetables were unforgivable. The cost: $10.01, tax included. The Carnegie, 854 Seventh Avenue, near 55th Street (757-2245), delivers free within a five-block radius.

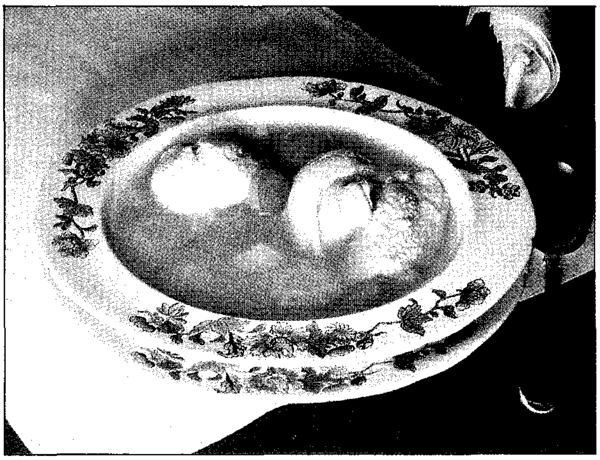
+++ **2nd Ave. Deli** IS AN INSTITUTION, a beloved bastion of kosher soul food. Boss Abe Lebewohl's strength, Sam Levenson once wrote, is his culinary

Photographs: above, Maria Robledo; right, Bob Kiss. Model: Kerry Boone, of Wilhelmina. Hair and makeup by Greg Greiner. Soup bowls, plates, and spoons courtesy of James II Galleries.

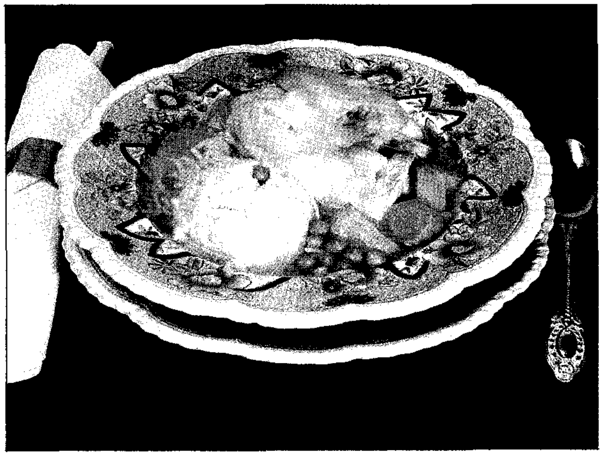
Pullet surprise: *Fine & Schapiro's chicken-in-the-pot was subtle balm to blur the chills of winter—and the best among the contenders.*

"...My recipe for a soothing, gentrified version..."

doubt: "He is privy to the highly inexact alchemy of traditional, instinctual Jewish cooking as handed down by word of mothers." When I called to be sure the deli would pack chicken-in-the-pot to go, the friendly voice insisted on taking my name and phone number. An hour later he called, as anxious as any Jewish mother: "Is anything wrong? No one's come." Alas, though the broth was splendid, with disks of real carrot, the chicken was tired and stringy, the matzo ball curiously wimpy—as if it had been made with farina. The price: $9.95, including tax and deposit. 2nd Ave. Deli, 156 Second Avenue, at 10th Street (677-0606), delivers free in Manhattan up to 90th Street.



2nd Ave. Deli's broth.



Pastrami Factory's soup.

✚✚ **Pastrami Factory**'s soup looked positively supernal—rich, yellow as sunshine, with homey globules of chicken fat. So salty. So good. But the chicken wasn't very tasty, and though the giant matzo ball was above average, the tacky vegetables—corn, peas, carrots, limas—tasted canned. My pickup team had two free pickles while waiting for this gently priced *potage* ($6.77, including tax), but the cashier wouldn't take a $100 traveler's check, even with passport, driver's license, and my friend's plaintive "But I'm a nice Jewish boy." Pastrami Factory, 333 East 23rd Street (689-8090), delivers free within a five-block radius.

✚✚ IF YOUR MOTHER WERE SENDING over chicken soup, it would be wrapped just as the **Stage Delicatessen** wraps it: in a tall glass jar with heavy aluminum foil to hold the heat. And Mom's broth might be as sweet, her carrots as real, her matzo ball as light and as headily perfumed with chicken fat. But her chicken could never be so dry and listless. The price: $9.65, including tax and deposit. The Stage Delicatessen, 834 Seventh Avenue, near 53rd Street (245-7850), delivers free between 47th and 57th Streets, from Madison Avenue to the Hudson.

✚┤ KEN, OF **Kaplan's at the Delmonico**, was brusque and rude. Whether that had anything to do with the clumsy packaging I can't say. The cover popped off the plastic drum, and two cups of very good broth spilled into the plastic bag. By some miracle, the bag was soup-tight. Disaster averted, we dumped everything into a pot for reheating. The stock had a promising glow, with its gleaming telltale chicken fat, good-tasting carrots, and peas that were astonishingly green but tasty—yet the insipid chicken was not worth eating, and the matzo ball was tasteless, too. The charge: $9.50, including tax and the 25-cent non-returnable container. Kaplan's at the Delmonico, 59 East 49th Street (755-5959), delivers free between 49th and 69th Streets, from Third Avenue to the Avenue of the Americas.

✚ THE BEST THING THAT CAN BE SAID for **Wolf's** is that it cashed the $100 traveler's check without a murmur. And the chicken looked so juicy, too. But it wasn't, and the broth was feeble. The matzo ball had an odd off-taste, and the plastic-domed aluminum carryout tray flipped open en route. The cost: $8.95, including tax. Wolf's, 101 West 57th Street (586-1110), delivers free between 52nd and 59th Streets, from Madison Avenue to Eighth Avenue.

Madison Delicatessen Restaurant HAS its passionate champions. I've always had the idle fantasy that the Jewish Defense League might go after it. Now, in carryout competition, the worst was confirmed. All flavor had been cooked out of the chicken (disintegrating) and the carrots (badly peeled), but none of it had gone into the soup, and the matzo ball was dense, and dry at the heart. The price: $10.01, including tax. Madison Delicatessen Restaurant, 1175 Madison Avenue, at 86th Street (369-6670), delivers "free" (as long as you order something worth at least an additional 75 cents) between 63rd and 96th Streets, from Fifth Avenue to the East River.

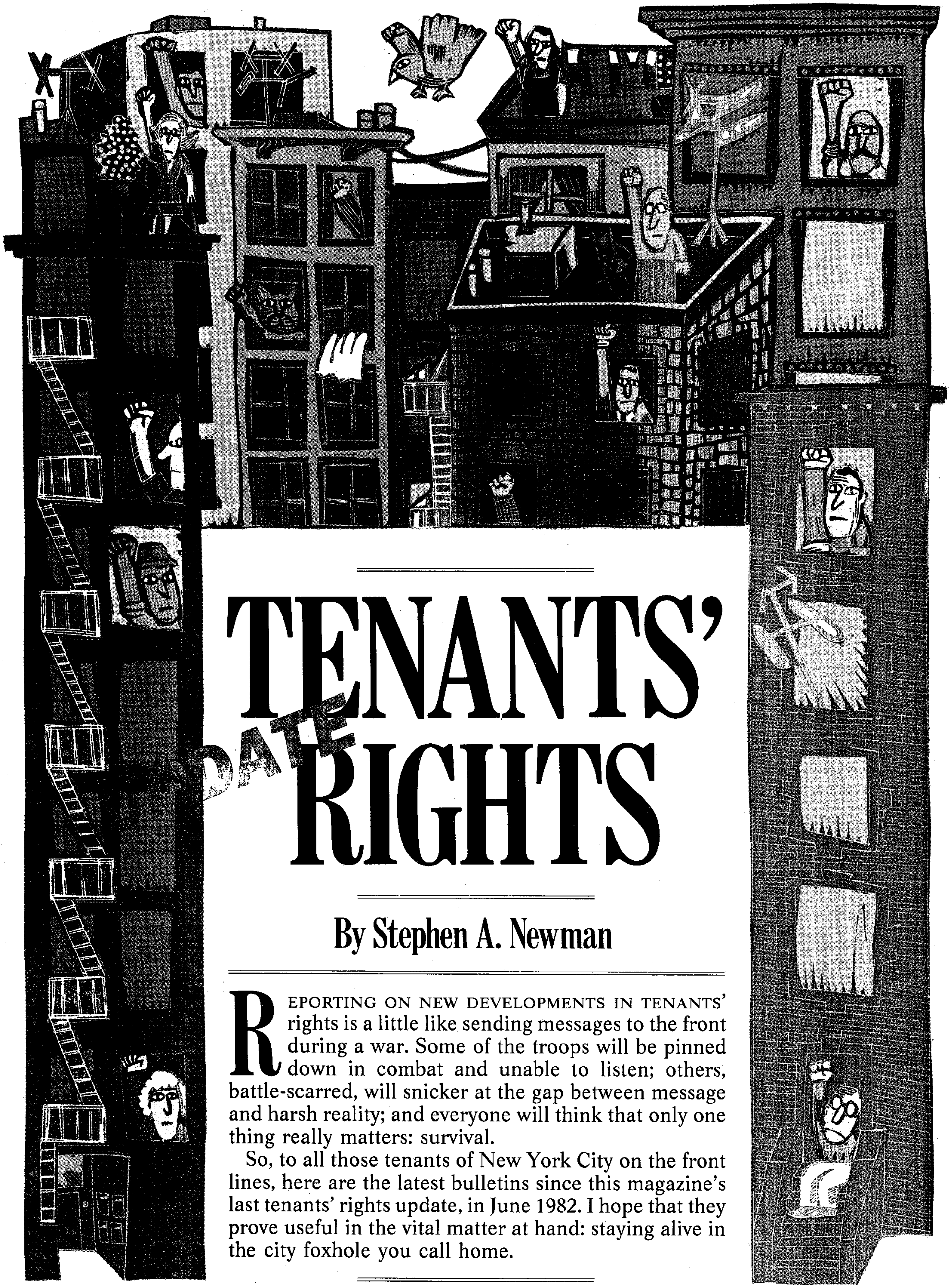
IT'S NOT THAT HARD TO MAKE CHICKEN soup—and, considering the mostly pitiful take-out possibilities, you may want to. Get a stewing chicken, preferably kosher, preferably with feet, even extra feet. But if you want to try a delicious, slightly gentrified version, here's my recipe:

16 chicken wings and 4 or 5 backs
1 cup carrot disks
1 cup chopped celery
1 cup chopped yellow onion
1 medium turnip, diced
1 medium parsnip, diced
Sprigs of parsley, celery leaves, bay leaf, and 12 crushed peppercorns, all wrapped in cheesecloth
Water to cover—plus 2 inches
6 thigh and leg quarters
1 cup carrot disks
Salt, pepper, and bouillon cubes to taste (yes, bouillon cubes have been given the four-star approval of the great French chef Michael Guérard, so who am I to be embarrassed?)

Combine first eight ingredients in large soup pot. Bring to a boil. Reduce to a simmer. Skim off scum. Cook partially covered for 90 minutes. Strain out vegetables if you wish. Add thigh and leg quarters. After 15 minutes, add remaining carrots; simmer another 30 minutes, or till chicken is just done and juicy. Season to taste. Cool. Then chill in refrigerator; remove congealed fat and keep for matzo balls (to make them, use the recipe on the Manischewitz matzo-meal package).

This soup improves with age. When it was freshly made, my friend the ethnically qualified taster pronounced it "too Waspy." Next day, as he watched the lush, thickly jelled broth melt into a heady pool, and tasted the exquisitely poached dark meat, he agreed it had become almost Jewish overnight. ▬

Photographs by Maria Robledo.



ADMINISTERING THE LAW

TENANT ADVOCATES ARE CAUTIOUSLY optimistic about a change soon to take place in the administration of the rent-control and rent-stabilization laws. On April 1, the New York State Division of Housing and Community Renewal (D.H.C.R.) will take over all of the rent-law administration and enforcement power now held by the city's District Rent Control Offices and the city's Conciliation and Appeals Board (C.A.B.). The potential benefits of a new, unified, state-run administrative unit are great, but strong emphasis must be put on the word "potential."

No tenant leaders are mourning the loss of the C.A.B., the agency responsible for the 900,000-unit rent-stabilization system. "Its record," says Bill Rowen, chairman of the New York State Tenant & Neighborhood Coalition, "was one of delay, inadequate enforcement efforts, and an unwillingness to seek necessary reforms in the rent-stabilization system. It had to go." (The C.A.B. has a current backlog of 13,000 complaints.)

The D.H.C.R. now is a relatively small agency that administers Mitchell-Lama housing in the state and the rent laws in Westchester, Nassau, and Rockland Counties. In taking over the huge job in New York City, the agency will double in size overnight, adding hundreds of employees to its staff. The D.H.C.R. will keep the existing rent-control and rent-stabilization offices right where they are; rent-regulated tenants can go to any of these offices, for each one will be able to handle both rent-control and rent-stabilization problems.

"That's an advantage for rent-stabilized tenants," says Rowen, "because they'll be able to find an office to help them in every borough; right now the C.A.B. has only one office—in Manhattan. And this unified administration will end a lot of confusion: After April 1, there'll be one agency enforcing all four state rent-regulation systems. That's a beginning step toward a single statewide rent-regulation system that gives tenants much more substantive protection. Also, the new law will add some real enforcement teeth to the administration of the rent-regulation laws—that is, *if* the D.H.C.R. gets adequate funding."

But the signs that the D.H.C.R. will be given enough staff and resources to do its job properly are uncertain. The agency had requested $40 million for the upcoming fiscal year, but the governor's proposed new budget asks for only $26-million. "We're concerned that this isn't enough," Rowen says. And Governor Cuomo has still not appointed a deputy commissioner to run the New York City operation. Given the magnitude of the task, says one housing expert, this could mean the D.H.C.R. will be disorganized and inadequately prepared as it enters the rigorous city housing fray.

Tenants who are neither rent-stabilized nor rent-controlled are not within the jurisdiction of the D.H.C.R. and must generally look to housing court or the city's Office of Code Enforcement to resolve disputes with their landlord.

BROKERS' FEES

IF YOU HAVE HAD DEALINGS WITH J. I. Sopher & Company, the city's largest residential broker, you may be entitled to reimbursement for illegal fees charged, according to Attorney General Robert Abrams. Apartment hunters were forced to pay broker's fees to Sopher even when they found their apartments on their own—through newspaper ads or by walking into apartment buildings around town. Sopher allegedly would not let prospective tenants sign leases without paying brokerage fees, despite the fact that the company had not really provided any brokerage services. This is illegal, according to Abrams.

Sopher also collected brokerage fees from rental tenants in buildings in which it served as managing agent, another violation of New York State law.

The company has agreed to pay the attorney general's office $250,000 for restitution to tenants. If you were victimized by these practices, write to the Bureau of Consumer Frauds and Protection, Forty-Sixth Floor, 2 World Trade Center, New York, New York 10047. Complaints may date back as far as March 1977.

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CO-OPS AND CONDOS

THE RULES GOVERNING CONVERSION of buildings to cooperatives and condominiums underwent significant changes with the passage of the Goodman-Grannis conversion law, in 1982.

☐ Eviction plans must now gain the approval of 51 percent of the tenants in occupancy (tenants living in the building when the "red herring" is received; senior citizens and the disabled aren't counted). When an eviction plan becomes effective, non-purchasing tenants can stay on as renters for three years before they must find new places to live.

☐ Senior citizens (those over 62 years of age) and their spouses can elect to be non-purchasing tenants, exempt from eviction at any time, without regard to their income level or length of residence in the building. Disabled persons—narrowly defined as those demonstrably, permanently handicapped who cannot work—also have this right.

☐ Seniors and the disabled who stay on as renters are protected by rent stabilization or rent control as long as their apartments were so protected before the co-op conversion. If they weren't, the Goodman-Grannis law gives these tenants the right not to "be subject to unconscionable increases beyond ordinary rentals for comparable apartments." Non-elderly, non-disabled renters who choose not to buy their apartments following a non-eviction-plan conversion also receive these protections: Those whose buildings were rent-stabilized or rent-controlled remain under rent stabilization or rent control; those whose buildings were non-rent-regulated may not be subjected to unconscionable increases. If you are a renter in a co-op building that was not rent-regulated before the conversion and your rent suddenly soars into the stratosphere, get in touch with the attorney general's Real Estate Financing Bureau, Forty-Eighth Floor, 2 World Trade Center, New York, New York 10047.

☐ The law now makes clear to whom non-purchasing tenants may look for services. The same managing agent responsible for the rest of the building must provide building-wide services for these tenants as well, giving "non-purchasing tenants all services and facilities required by law on a non-discriminatory basis." If you have a problem, and the sponsor (the landlord who converted your building) owns your apartment, file a complaint with the attorney general. If someone else has bought your apartment, you may have to sue him.

☐ A conversion plan fails if it does not become effective within fifteen months of the time the plan is accepted for filing by the attorney general's office. When a plan fails, a new one may not be offered for a year.

☐ Once a plan is proposed, the sponsor must permit the tenants' architects or professional engineers to inspect the building, upon written request. Such inspections can be invaluable in assessing the condition of the building and the fairness of the sponsor's offering price.

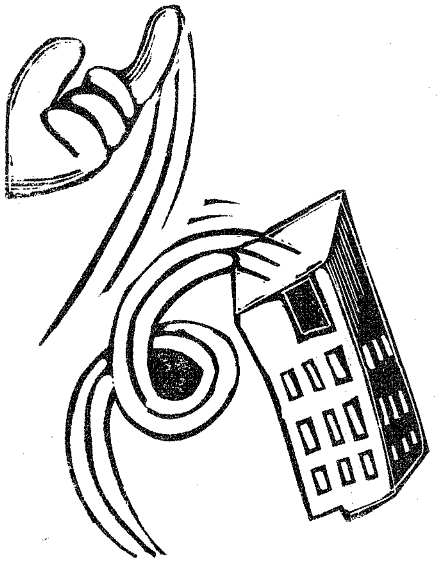
☐ For non-eviction plans, 15 percent of the apartments must be sold before the plan can become effective. Under the new law, these units must be purchased either by tenants or by outsiders who declare that they or their family intend to occupy the apartment when it becomes vacant. According to Jane Rosenberg, an assistant attorney general in the Real Estate Financing Bureau, sales to outsiders claiming an intent to occupy will be carefully scrutinized. "This will be one of our major enforcement efforts," she reports. "We want to ensure that speculators are not included in the count of true cooperative owners."

Since there is a pronounced trend toward non-eviction plans in the city, the attorney general's scrutiny could be the key in determining whether your building does or doesn't convert.

Another new regulation, the City Council's Local Law No. 70, effective February 1, 1983, requires sponsors to establish a minimum reserve fund of at least 3 percent of the total amount of the plan. This is to protect tenant owners by providing funds for making capital repairs, replacements, and improvements to the building. A landlords' group is now challenging the law in court. So far, they've lost, but the case is being appealed to the state's highest court. Until that court rules otherwise, the law is in effect.

CO-OP 'FLIPPING'

MANY TENANTS IN CO-OP CONVERSIONS wish to buy their apartments at low insider prices and promptly resell, or "flip," them at the high outsider prices. In a recent case, a sponsor asked Acting Supreme Court Justice Norman C. Ryp to forbid sixteen tenants of a Greenwich Village apartment building to flip their apartments. The tenants had arranged their flip-overs prior to closing on their own apartments. The sponsor pointed to language in the co-op offering plan and in the signed subscription agreements that purported to bar these transactions. But Justice Ryp found that the tenants could agree in advance to flip their apartments, despite the bar, as long as they subsequently bought their apartments and occupied them, for "however brief" a time. The sponsor in this case, said Justice Ryp, was simply seeking "to monopolize all profits in a rising cooperative market and deny any profits to tenant-shareholders."



Although the ruling came in a pretrial stage of the case, and the sponsor can still try to pursue his claim, the opinion sets a valuable precedent favoring tenants who arrange in advance of closing to flip their apartments.

EVICTION PROCEEDINGS

TENANTS CAN BE SUBJECT TO EVICTION proceedings for violating the terms of their leases. But eviction can be an overly harsh remedy, especially when the tenant is willing to correct the violation once a court finds the landlord's claim of breach to be valid.

Two years ago, the Legislature directed courts in "holdover" (eviction) proceedings to give tenants, *after* they are judged to be in violation of the lease, ten days to correct the problem. The law (Section 753 of the Real Property Actions and Proceedings Law) makes the ten-day grace period mandatory, not discretionary with the court.

Because certain types of eviction proceedings may not be covered by this law, you should consult a lawyer if your landlord notifies you of an alleged violation of your tenancy obligations.

HOME OFFICES

LAST SUMMER, THE APPELLATE DIVISION, First Department, in a decision that could have wide impact, ruled that a psychologist who saw fifteen patients a week in her rent-stabilized Columbus Avenue apartment could not be evicted. The landlord claimed that the business use of her home constituted a substantial violation of the lease, which prohibited any non-residential use of the apartment.

Justices Samuel J. Silverman and E. Leo Milonas observed that "most people engage in a certain degree of business activity in their home. What is crucial is not whether a tenant conducts some business in his or her apartment but that the extent of that undertaking be maintained within reasonable bounds." In this case, the psychologist never received a single complaint from any of the other tenants in the building, and the activity consisted entirely of conversational therapy with persons who had "relatively moderate psychological disorders."

Justice Leonard Sandler, concurring, noted that this particular business was "inherently quiet, unobtrusive, harmonious with a residential setting, and of undoubted social usefulness."

LIVE-IN FRIENDS AND LOVERS

Last year, the State Court of Appeals decided that a woman living in her apartment with a man to whom she wasn't married was violating the terms of the standard landlord's lease, which limits occupancy to only the tenant and her immediate family. Following a public outcry, the State Legislature proclaimed that "unless corrective action is taken ... thousands of households throughout this state composed of unrelated persons who live together for reasons of economy, safety and companionship may be placed in jeopardy."

The lawmakers therefore enacted Section 235-f of the Real Property Law, which makes lease clauses restricting occupancy to a tenant's immediate family unenforceable. Instead, a lease signed by one tenant permits occupancy by the tenant, the immediate family of the tenant, one additional occupant, and dependent children of the occupant. This protects live-in lovers (straight or homosexual) and, more broadly, roommates who wish to live together, for whatever reason.

This does not mean you can invite the Green Bay Packers to live with you. The law speaks of only one additional person (and his or her children). Furthermore, if two individuals sign a lease, that lease can prohibit them from bringing in *any* additional occupants except for immediate family members. Should one of the two lease signers move out, however, the remaining tenant may then bring in an occupant, even if he or she is not a family member.

The additional occupant you invite in does not acquire any rights to stay in the apartment should you move out, or to buy it should it go co-op.

If your landlord violates this law, you may sue for (a) an injunction to enjoin and restrain this unlawful practice, (b) actual damages sustained as a result of this practice, and (c) court costs.

LOFTS

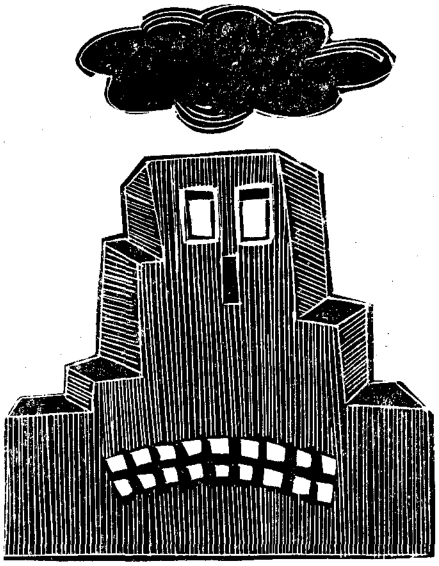
Article 7-C of the Multiple Dwelling Law established the ultimate goal of legalizing many of the city's illegal loft dwellings. To oversee the transition from illegal (no certificate of occupancy, no minimum health and safety standards) to legal, the Legislature created the New York City Loft Board. Its nine members and 24 staffers have been busy crafting regulations to govern the rights of landlords, residential tenants, and commercial tenants during the transition period.

In the last year the board has taken up some controversial issues, such as the heat, elevator service, and other minimum services landlords must provide, and what rent increases are allowable. You can get a free copy of the regulations from the Loft Board, 116 Nassau Street, New York, New York 10038 (566-1438).

You can also get specific information about your loft building, including whether it is within the board's jurisdiction. Generally, says executive director Bill Bernstein, the board's power extends to buildings once used for commercial purposes that have three or more units, lack a certificate of occupancy, and lie within a zoning area that permits residential use. There are other requirements, too, and if you're in doubt about whether the board has jurisdiction, ask it about your situation.

Bernstein says the board will soon take up the controversial question of the value and disposal of fixtures that many tenants have put in lofts at their own expense. And part of the board's efforts are directed at preventing the illegal conversion of any more commercial space into lofts that do not meet established housing-law standards.

LOSS OF RENT-STABILIZATION STATUS



Tenant alert: Tens of thousands of New York City tenants living in buildings completed after January 1, 1974, are in danger of losing their rent-stabilization status. Many owners got ten-year 421-a property-tax exemptions when their buildings went up, in exchange for giving their tenants rent-stabilization protection. Once the ten-year period expires—as it does this year for buildings constructed in 1974—stabilization expires, too.

A tenants' coalition has formed to keep essential rent-stabilization protection in place. Joan Beranbaum, chairman of the group, known as the 421-a Tenants' Coalition, plans an intensive letter-writing and lobbying campaign in the coming weeks to support remedial legislation sponsored by Assemblymen Pete Grannis and Steve Sanders. Although the Assembly is generally receptive to tenant concerns, Ms. Beranbaum is most worried about what will happen in the State Senate, where tenant concerns are viewed less favorably.

The 421-a coalition now has a city-compiled list of buildings that are doomed to lose stabilized status. You can find out if your building is on the list by getting in touch with the group at Suite 308, 70 Greenwich Avenue, New York, New York 10011 (or call 807-6077; an answering service will take your number, and a coalition aide will get back to you). You can join the fight by contributing $10 in dues and aiding in the letter-writing-and-lobbying effort.

If your building is in the midst of a non-eviction-plan conversion when it loses its rent-stabilized status, you may be in a better position than other 421-a tenants. Once the conversion is effective, the Goodman-Grannis law requires that the sponsor let you remain as a tenant at no more than the market rate, according to Jane Rosenberg. (But that market rate may mean a substantial rent increase.)

NON-DISCRIMINATION: AGE AND YOUTH

THE LEGISLATURE ACTED TO PREVENT housing discrimination against the oldest and the youngest citizens. The Human Rights Law was amended to add age to the list of prohibited factors in the sale or rental of housing (the others being race, creed, color, national origin, sex, disability, and marital status). State Attorney General Robert Abrams, who proposed the bill, said that it was intended particularly to help senior citizens who might be denied rental housing by landlords planning co-op conversions. Because senior citizens cannot be evicted even in an eviction plan, such landlords have reason not to want them in their buildings. Persons who feel they are victims of age discrimination may complain to the City Commission on Human Rights or the State Division of Human Rights.

The law preventing landlords and real-estate agents from discriminating against families with children (Real Property Law, Section 236) was, on Attorney General Robert Abrams's recommendation, strengthened by allowing parents to sue violators for damages, an injunction, and their attorney's fees. Previously, only the attorney general and local district attorneys could bring legal action to enforce this right. (The law provides that landlords and agents may neither refuse to rent to families with children nor set discriminatory conditions for rental—they may not, for instance, require separate bedrooms for two siblings. The law does not, however, apply to apartment *sales*.)

The primary victims, according to Mr. Abrams, are single-parent families (especially where the parent is female) and minority families. Unfortunately, the attorney general's office cannot handle individual complaints from families unless they form part of a pattern or practice of discrimination. The burden therefore falls upon parents to bring lawsuits under the new law. It is not yet clear whether parents who are discriminated against will, in fact, sue. The legal delay, cost, and frustration involved may be too much for these overburdened parents to contend with.

NONPROFIT LANDLORDS

AN UNKNOWN BUT SIGNIFICANT NUMber of apartment buildings in the city are owned by hospitals, universities, and other nonprofit organizations. When these seemingly benign institutions act as landlords, they sometimes become as heartlessly dollar-oriented as any profit-minded city landlord.

In 1982, the state courts discovered a gap in the rent-stabilization law that ex-

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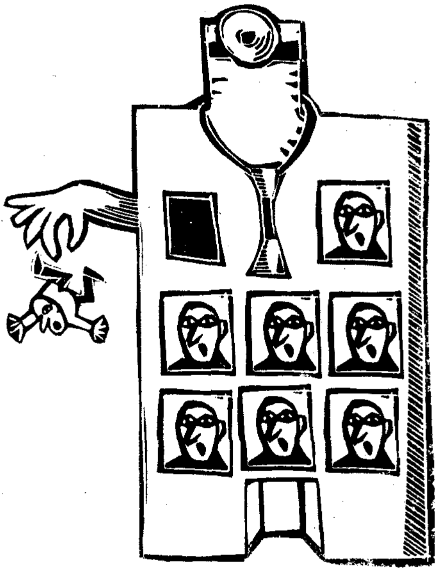

empted institutional landlords from its coverage. According to Edith Kamiat, head of the Coalition of Tenants of Nonprofit Institutional Landlords, many such institutions started telling longtime tenants that they might not be offered renewal leases, or that they could not count on staying on as tenants, no matter how long they had been living in their apartments, or that their rent would be drastically increased. ("Drastically" is the right word: When one couple's lease on their $731-a-month one-bedroom apartment expired in 1981, Syracuse University offered them a renewal lease — at $2,550 a month.)

The Legislature responded to these tenants' plight by closing the gap in the law's coverage and limiting the rights of such institutions to evict long-term tenants. The tenant is entitled to a renewal lease except (1) when the institution requires the premises for non-residential use or (2) when the institution needs the space for housing people affiliated with it (or for other purposes connected with its nonprofit mission) *and* the existing tenant's occupancy began after the institution acquired the property. Under this clause, long-term tenants (those living in their apartments since before July 1, 1978) who were never notified of the possibility of non-renewal cannot be evicted.

Institutions violating this law are subject to treble damage awards, liability for tenants' attorney's fees, and payment of court costs. The tenant must begin his lawsuit within three years from the date that the nonprofit institution "recovers" his apartment.

'PERSONAL USE' EVICTIONS

THE RENT-STABILIZATION CODE PERmits a landlord to refuse to renew a tenant's lease if the landlord needs that apartment for his own or his immediate family's occupancy. This provision was inadvertently omitted from the law last July when legislators in Albany were revising housing legislation while rushing to adjourn the legislative session. Tenant groups, like the Metropolitan Council on Housing, reported this event with much relief, since the personal-use eviction, according to the Met Council newspaper, *Tenant,* was often used "as a ploy to evict a long-term tenant and gain a higher rent for the apartment."

Ploy or not, the Legislature caught its mistake and restored the provision, enabling landlords to recover apartments for themselves or their immediate family's occupancy as a primary residence. Exceptions protect tenants over 62 years old and tenants who are permanently disabled.

To prevent abuse, the Legislature provided that when a landlord obtains an apartment under this clause and fails to

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use it he forfeits all rent increases in the apartment building for three years.

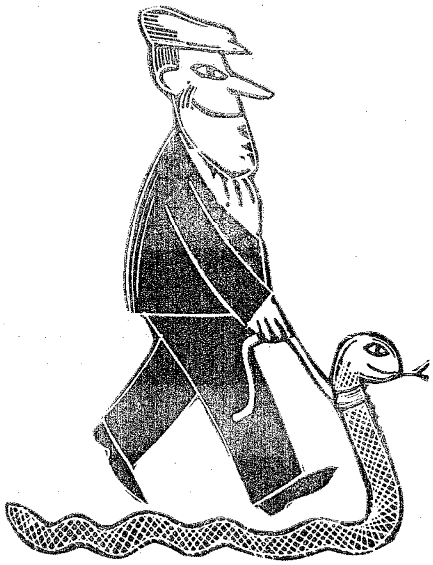
If you suspect your landlord of using the personal-use claim as a subterfuge, you can challenge the eviction in court. But, says Manhattan attorney Kent Karlsson, it is hard to prove false someone's stated intention. Nevertheless, it has been done. In one case, a tenant resisting eviction was able to show that his landlord was a real-estate speculator falsely claiming that he needed the tenant's apartment for his 82-year-old mother. The tight real-estate market in the city may well create a plethora of landlords with homeless mothers.

If the landlord's story sounds implausible, see a lawyer. You may, given the law's stiff penalties, find the landlord losing interest in your home.

Rent-controlled tenants enjoy extensive protection from "personal use" evictions. According to tenant attorney Cassandra Bilotta, their landlords must apply to the Rent Control Office (after April 1, the D.H.C.R.) and show their good-faith need for your apartment. Only if they prevail administratively can landlords bring eviction proceedings in court.

Tenants who decide to stay on as renters in a non-eviction-plan co-op or condo are *not* subject to personal-use evictions.

PETS



On October 26, 1983, the mayor signed a City Council bill designed to protect pet owners and their four-footed companions. The council found widespread abuses by landlords who, knowing about and long condoning the ownership of pets, suddenly threaten to evict tenants on the basis of "no pet" clauses in their standard-form leases.

To rectify the problem, the new city law says a landlord must act within three months to enforce a no-pet clause when he knows the tenant owns a pet. After the tenant "openly and notoriously" keeps the pet for this time, the landlord loses the right to sue under the lease to evict the tenant (or his pets). The law does not say what the faintly scandalous phrase just quoted *means.* But you can best protect yourself by not trying to hide your cats and koalas from the super when he comes to fix the sink.

The law's protection does not apply when keeping the pet causes damage to the premises, creates a nuisance, or substantially interferes with the health, safety, or welfare of other tenants.

PRIMARY-RESIDENCE RULE

Rent control and rent stabilization protect only tenants who keep their city apartments as their primary residence. As Anthony Gliedman, commissioner of housing preservation and development, has observed, "with a 2 percent housing vacancy rate, many bona fide New York City residents are unable to move into rent-stabilized units held off the market by people who rent them as a convenience. They stay in them occasionally when they come to the city, and some even use them for storage."

Last June, Gliedman approved regulations that require tenants to file New York City Resident Income Tax Returns in order to be considered primary residents. This alone does not guarantee that an apartment in the city will be ruled to be a primary residence. The C.A.B. and rent-control officials can look to other evidence—such as the address you use for a driver's license or where you vote—to establish your true primary home. But the absence of a city tax return is prima facie evidence of its not being your primary residence. As far as the city is concerned, if you don't pay taxes here, you don't live here.

RENT INCREASES

Rent increases for rent-stabilized apartments are set each year by the Rent Guidelines Board. The guidelines for the period October 1, 1983, through September 30, 1984, are:

☐ for a one-year lease, 4 percent (if electricity is included in the rent, 3 percent);

☐ for a two-year lease, 7 percent (if electricity is included in the rent, 6 percent);

☐ for vacancy leases (given to new

tenants), an additional percentage increase is allowed, according to a somewhat complicated formula:

(a) if the last vacancy increase was before June 30, 1975, 15 percent;

(b) if the last vacancy increase was between July 1, 1975, and June 30, 1979, 10 percent;

(c) if the last vacancy increase was between July 1, 1979, and September 30, 1983, examine the total of vacancy allowances during that period: if the increase totaled 15 percent or more, no vacancy allowance; if the increase totaled less than 15 percent, the new increase is 5 percent.

New legislation has eliminated the three-year lease. Landlords now must give tenants a choice between lease terms of one and two years. Although tenants lost the option of signing a three-year lease, they got one bonus: This year, the Rent Guidelines Board may not increase rents by authorizing various surcharges (e.g., fuel passalongs and labor-cost adjustments).

Rent-controlled tenants will pay a 7.5 percent rent increase until they achieve the rent ceiling established by the Office of Rent Control. Fuel passalongs still exist and vary with the type of fuel used.

In addition to the standard allowable increases, landlords have the right to apply for extra rent based on their making "major capital improvements." If the landlord buys a new boiler, rewires the building, or makes similar improvements, he can apply to the C.A.B. or Rent Control Office for an appropriate rent increase. The increase will depend upon the cost of the improvements, amortized over a number of years and divided among all rental units.

Rents can also be increased for improvements within your own apartment. If, for example, your refrigerator must be replaced, your landlord need only install a substantially similar one in good working order. But if you want the latest-model high-tech fridge installed, he can get an increase in rent, the amount again depending on the cost involved, amortized over time. You are entitled to turn down a new model, though, if you don't want your rent increased.

RENT OVERCHARGES

ONE OF THE MOST PERSISTENT COMplaints about the rent-stabilization system is tenants' difficulty in knowing whether their rent is within legal limits. To calculate the allowable legal rent, you must know the rent history of the apartment. But no central registry exists for finding out this vital informa-

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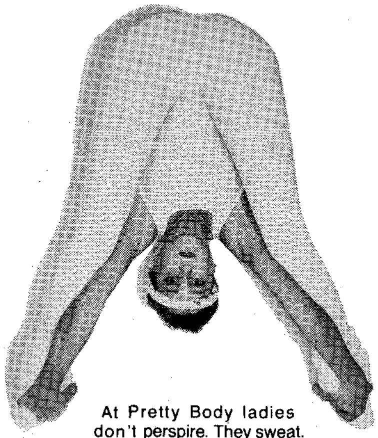

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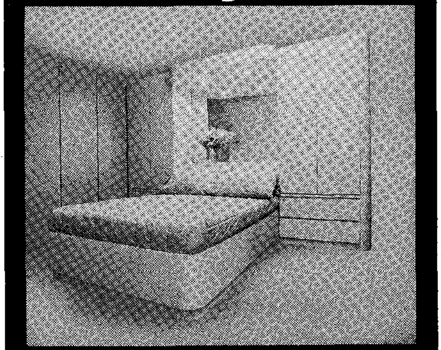

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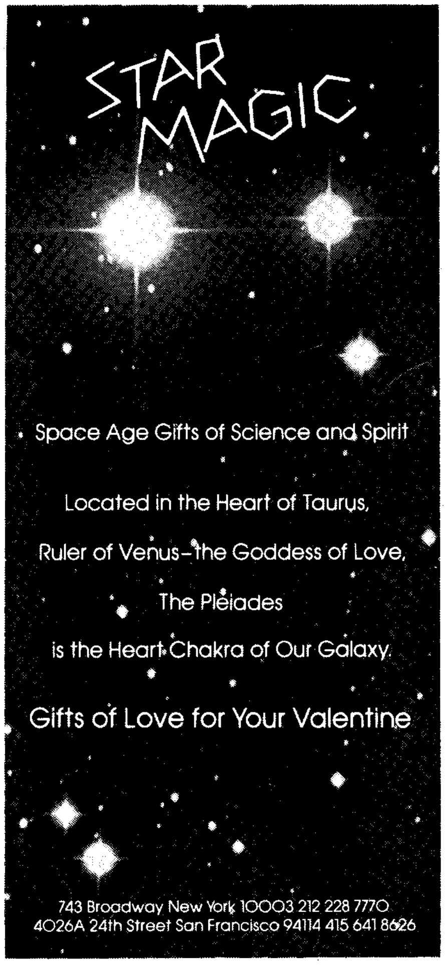

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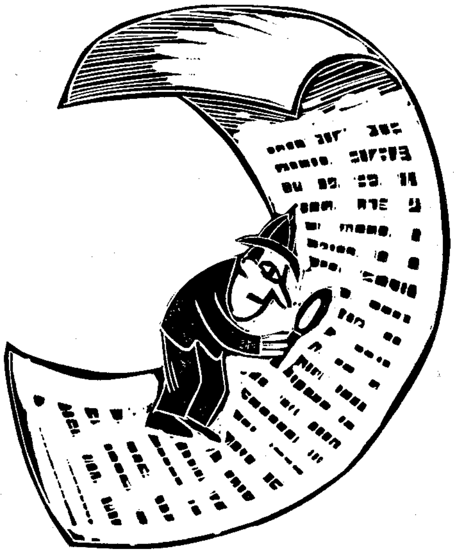
tion, and individual landlords rarely comply with rules that require them to attach rent histories to new and renewal leases.

To remedy this situation, the Legislature approved the creation of a rent-registration system. Landlords are required to have recorded their apartment rents with the State Department of Housing and Community Renewal by July 1, 1984. They must update the information annually, and provide a copy of the officially filed information to their tenants.



At the behest of landlords, the Legislature established a deadline for the filing of overcharge challenges.

Before April 1, 1984, tenants must file any complaints about illegal rents that were charged prior to 1980. In the absence of a challenge, rent overcharges will be forgiven. According to Bill Rowen, it is likely that "tens, if not hundreds of thousands, of overcharges will be legalized on April 1. Rent overcharging is widespread throughout the city, and many improper increases were imposed in the 1970s." Any overcharge, once made, becomes built into all future rent calculations, and therefore an overcharge in the past—even to a previous tenant in the apartment—will illegally inflate your current rent.

Rowen's organization, the New York State Tenant & Neighborhood Coalition, lists these "telltale signs of overcharging:

"Leases without the required rider listing the full rent history of all past rents and leases (Section 42A, R.S.A. Code).

"A rent amount on the first rent-stabilized lease (whether yours or a previous tenant's) that is a round figure—for example, $550 or $425.

"Evidence of high turnover of the apartment. This evidence often comes from talking to neighbors. Many prior tenants means that the landlord had numerous occasions to charge illegal rents.

"Unwillingness or refusal by the landlord to respond to your inquiries about your apartment's rent history, or to show you prior leases. 'They're in storage' or 'I don't keep them' or 'I never got them from the prior landlord' ... [are not] valid excuses."

To file a challenge, you need not calculate the rent overcharge. You can merely state that your lease contains no rent-history rider and that this gives you grounds to believe you've been overcharged. The landlord will have to justify your rent by coming forward with a rent history.

Complaints must be filed with the C.A.B., 10 Columbus Circle, New York, New York 10019. You should use the proper forms. *Tenants & Neighbors*, the newsletter of Rowen's group, warns, "Do not bother calling the C.A.B.'s public information number; it is always busy, and the advice is lousy." To get the forms, call the local office of your state assemblyman, state senator, councilman, or tenant organization: Many of them have stocked up. For instructions on how to fill them out, request a free copy of the *Special Rent Overcharge* newsletter, published by New York State Tenant & Neighborhood Coalition, 198 Broadway, New York, New York 10038 (964-7764). For $10, this group will also send an "Overcharge Pak," with forms, instructions, and other helpful information. According to Bill Rowen, "tenants have nothing to lose by filing, and much to gain." Don't expect quick action: Tenants have waited up to two years for final results.

If you think the overcharge problem is small, consider that in the last five years the attorney general's office has recovered $8.7 million in rent overcharges. The latest companies agreeing to make refunds are Argo Corporation, College Management Company, and Herman Management, Inc. The attorney general has joined in warning city tenants of the impending "amnesty" for past overcharges. "I urge all tenants to file claims of suspected overcharges *before* March 31," he said.

Rent overcharges will soon be easier to detect (because of the central registry), and penalized more severely. Landlords willfully overcharging will be liable for treble damages, interest, and payment of the tenant's reasonable attorney's fees. The law also requires landlords to maintain services or face an order abating tenants' rents until services are restored. Complaints about reduced services should be made to the C.A.B. prior to April 1 and to the D.H.C.R. thereafter.

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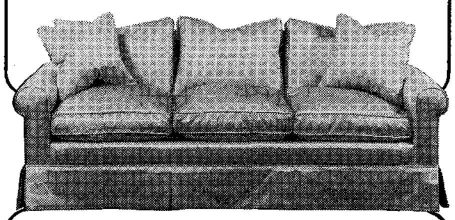

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RESIDENCE HOTELS

THE LEGISLATURE HAS AUTHORIZED the Conciliation and Appeals Board to investigate buildings that call themselves hotels but are really residential apartment buildings trying to evade the restrictions of the rent-stabilization laws. Apartment-hotel tenants argued to the C.A.B. last fall that their landlords don't offer true hotel services, like furniture, maid service, linens, and lobby attendants. According to Peter Schleissner, head of the Coalition of Apartment-Hotel Tenant Associations, many so-called hotels brought before the C.A.B. will be unmasked as plain apartment buildings, subject to the full panoply of tenants' rights under the apartment-rent-stabilization laws.

Schleissner also noted that the Legislature has eliminated vacancy decontrol for hotel dwelling units, revoking these landlords' unlimited power to raise rents after a unit becomes vacant.

The C.A.B. rules passed last October state:

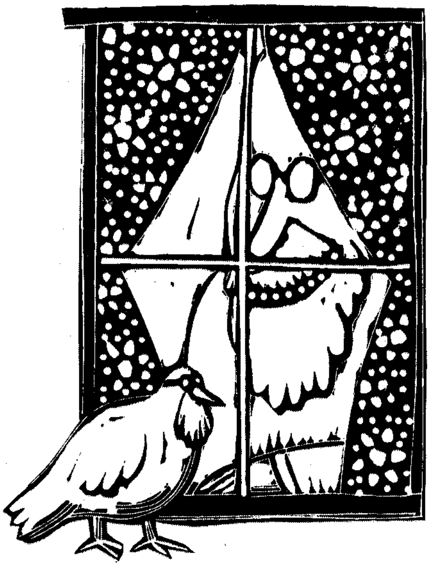
☐ A "hotel" must provide (a) maid service at least once a week, (b) clean linen at least once a week, (c) furniture maintained by the owner in reasonable condition, and (d) a lobby attendant 24 hours a day, seven days a week. These are minimum requirements. If more extensive hotel services are currently provided, they must be maintained.

☐ The board will reclassify any building from hotel to apartment house if on June 30, 1983, fewer than 51 percent of the tenants were receiving maid and linen service. All tenants who did receive hotel services, however, are entitled to keep receiving them after reclassification.

☐ If the owner was providing maid and linen service to 51 percent of the tenants on June 30, 1983, he can maintain hotel status by providing all hotel services to all tenants. Even if the owner does this, however, tenants who were *not* receiving hotel services on that date may reject them and be entitled to the benefits of apartment stabilization for the duration of their occupancy. When such tenants move out, the hotel owner must provide the new occupants with complete hotel services.

RENT-INCREASE EXEMPTIONS FOR SENIOR CITIZENS

THE SENIOR CITIZEN RENT INCREASE Exemptions program was threatened by a court decision last March declaring it unconstitutional. The problem with the program was that some building owners were not properly compensated by property-tax credits for the forced forfeiture of rent increases on apartments occupied by senior citizens.



City and state authorities have corrected the problem, and the program continues. Seniors are eligible if they are over 62, earn less than $10,000 in income and are not on welfare, and pay at least a third of their income for a rent-controlled or rent-stabilized apartment.

For information on the program, get in touch with Senior Citizen Rent Increase Exemptions Program, 280 Broadway, Room 613, New York, New York 10007 (566-5412).

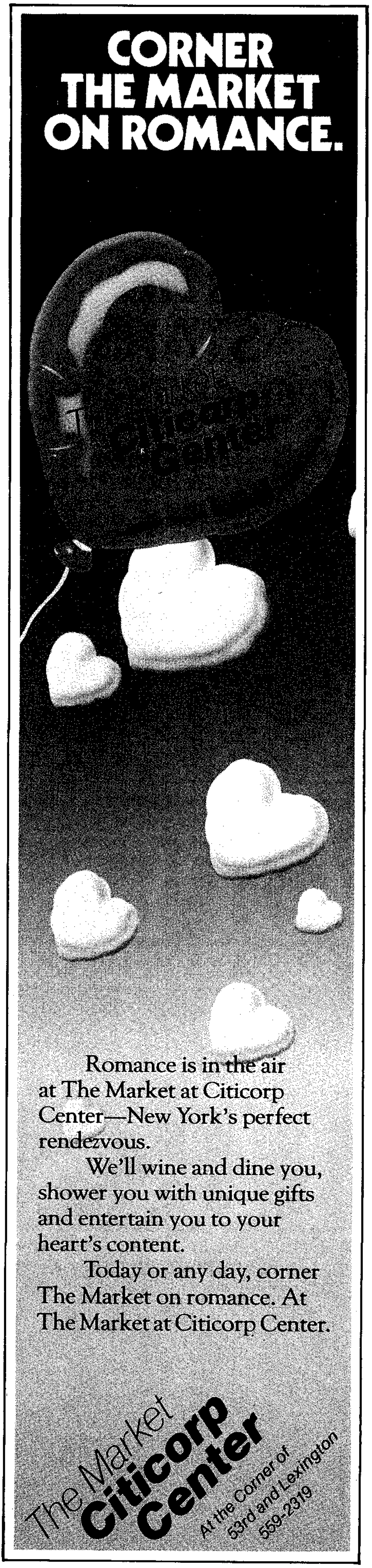
SUBLETS AND ASSIGNMENTS

THE LEGISLATURE HAS REVISED THE law on subletting and assigning apartments. Generally the new legislation protects tenants who legitimately want to sublet their apartments for a limited period of time, while taking action against entrepreneurial tenants who move out for good but still try to keep control over their apartment.

First, the law permits landlords to unconditionally refuse lease assignments, without having to give any reason. A lease assignment is an arrangement in which the tenant permanently transfers all his rights and interests in an apartment to someone else. This is different from a sublet, in which a tenant permits another person to live in his apartment, but maintains the right to return and is still responsible for the rent and other lease obligations.

If you want to sublet, you must follow the law's step-by-step procedure:

1. The tenant must inform the landlord in writing of his intent to sublet. The tenant must provide the landlord with



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Mimi Sheraton, The New York Times
Guide to New York Restaurants, 1983

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"(i) the term of the sublease, (ii) the name of the proposed sublessee, (iii) the business and permanent home address of the proposed sublessee, (iv) the tenant's reason for subletting, (v) the tenant's address for the term of the sublease, (vi) the written consent of any co-tenant or guarantor of the lease, and (vii) a copy of the proposed sublease, to which a copy of the tenant's lease shall be attached if available, acknowledged by the tenant and proposed subtenant as being a true copy of such sublease."

The information must be sent by certified mail, return receipt requested.

2. Within ten days, the landlord can ask for further relevant information. Within 30 days of the tenant's mailing of the requested information (or if no added information is requested, within 30 days of the tenant's initial notice), the landlord must either consent or give reasons for not consenting. If the landlord fails to send any such notification to the tenant, he is deemed to have consented.

3. If the landlord *unreasonably* refuses to consent, the tenant may go ahead with the sublet. (This may lead to litigation, of course, so it may be wise to see a lawyer before going ahead.) Should the landlord bring an eviction proceeding and be found to have acted in bad faith by withholding his consent, he will be liable for the tenant's attorney's fees.

These steps must be carefully followed; failure to do so constitutes a "substantial breach of the lease," setting the stage for the eviction of both tenant and subtenant.

Under another new provision, the tenant may sublet for only two years in any four-year period, and must intend to live in the apartment as his primary residence at the end of the sublease.

Tenants may charge subtenants no more than their regular rent, plus a 10 percent surcharge if the apartment is furnished. Overcharges render the tenant liable to the subtenant for treble damages, interest, and attorney's fees.

Rent-controlled apartments are still governed by rules that do not permit subtenancies without the landlord's permission. Co-op owners are not covered by the restrictions of the new law and may sublease or refuse to sublease as they choose, subject to the rules of their co-op board.

TENANT HARASSMENT

LANDLORDS EAGER TO TURN OVER apartments or to convert rental buildings to cooperatives have sometimes resorted to unsavory harassment techniques to get unfriendly tenants to move out. Under a recent amendment to the rent laws, the commissioner of the State Division of Housing and Community Renewal is authorized to levy civil penalties against such landlords. The Legislature has established penalties of up to $1,000 for a first offense and penalties of up to $2,500 for each subsequent offense. The state division has full investigatory powers, including the power to issue subpoenas, to make inspections, and to hear testimony under oath.

Prior to April 1, tenants can file harassment complaints with the C.A.B. if they're rent-stabilized, and with the District Rent Control Offices if they're under rent control.

WARRANTY OF HABITABILITY

THIS BASIC TENANT PROTECTION, which requires landlords to keep apartments and buildings safe and fit for human habitation, survived the legislative session largely intact. But landlords succeeded in carving out one new and possibly damaging exception. Where your living quarters are rendered unsafe, unhealthful, or unfit by reason of a labor strike not provoked by your particular landlord, you can't be compensated by the landlord for the harm suffered. Tenants won two exceptions to this immunity:

1. If the landlord has saved money by the strike, he'll be liable to the extent of the net saving.

2. If the landlord doesn't make "a good faith attempt, where practicable," to remedy the problem, he is liable.

With slippery terms like "good faith" and "practicable" in the statute, tenants can be certain that litigation inevitably will follow the next building employees' strike.

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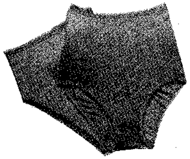

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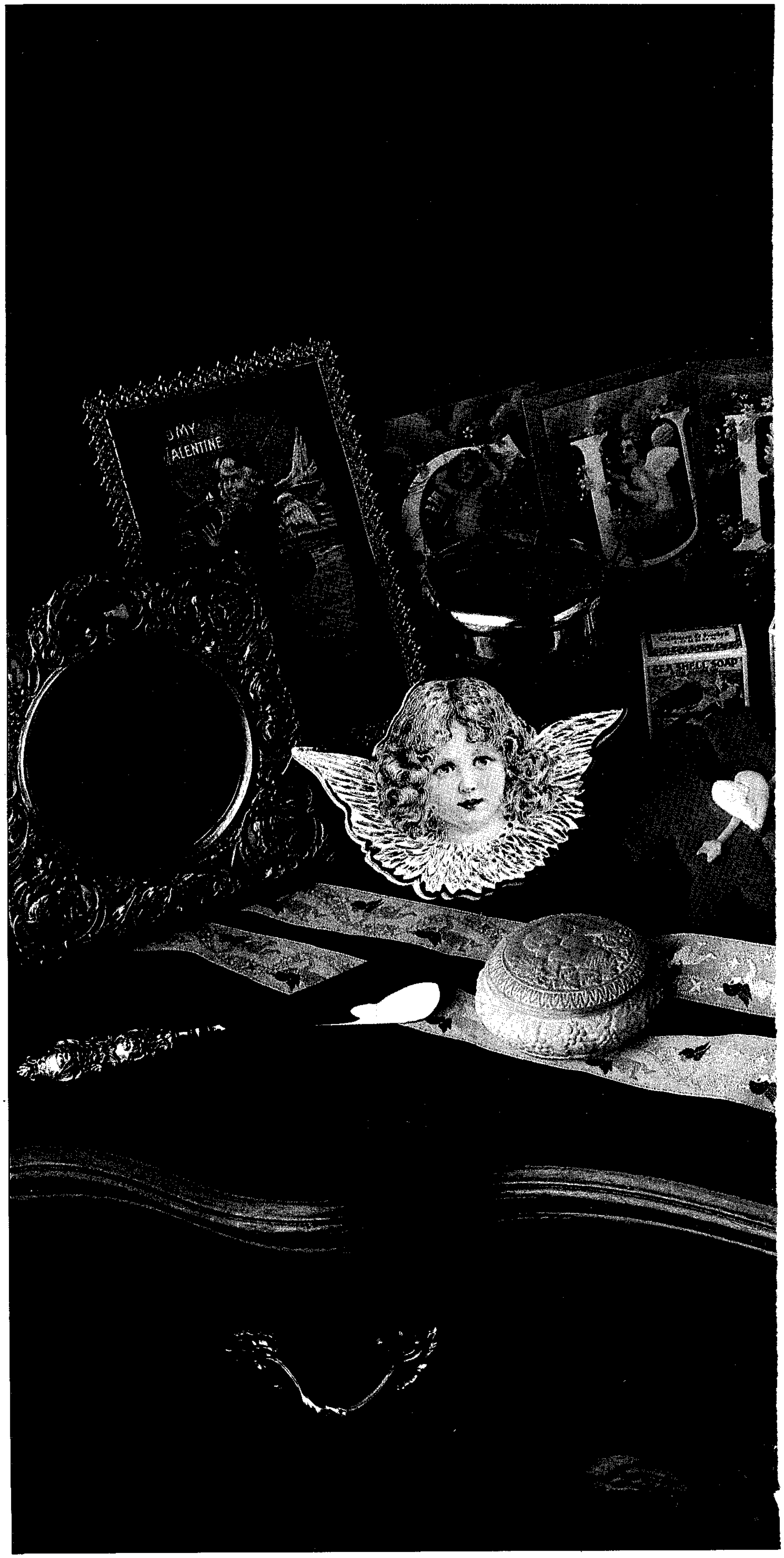
BEST BETS

Cupid in his many guises inspires Valentine treasures.

By Nancy McKeon and Corky Pollan

Clockwise from top right: Vintage brass mirror and Edwardian sterling-framed evening purse are $150 each at Early Halloween (180 Ninth Avenue, at 21st, 691-2933). ♥Terra-cotta vase is $24.50 at Wolfman-Gold (484 Broome Street, 431-1888, and 142 East 73rd Street, 288-0404). ♥Victorian valentines are $10 to $25 at Pageant Book & Print Shop (109 East 9th Street, 674-5296). ♥Victorian crystal-and-sterling pin jars are $175 to $300 at Barneys and Bergdorf's. Sterling makeup brushes are $110 to $165 at Bergdorf's. ♥Cupid cookies are about $3.50 at Artichoke (968 Second Avenue, near 51st, 753-2030) and the Silver Palate (274 Columbus Avenue, near 73rd, 799-6340). ♥Silk-brocade braces are $80 at Paul Stuart (Madison Avenue at 45th, 682-0320). ♥Clay boudoir jar (with potpourri) is $14.50 at Flights of Fancy (450 East 78th Street, 772-1302). ♥Victorian sterling shoehorns ($130 to $150) and frames ($150 to $700) are at Bendel's. ♥Cardboard cherub (with chocolate hearts) is $4.50 at E.A.T. at Bendel's. ♥Six Sea Shell Soaps are $4 on Macy's mezzanine. ♥Silverplate-and-ribbon bookmarks are $42.50 at Jenny B. Goode (1194 Lexington Avenue, near 81st, 794-2492). ♥Rear: Valentines made from vintage papers are $7 to $9 at Brandon Memorabilia (222 East 51st Street, 593-2794) and Curzart (43 East 60th Street, 759-8481). ♥Antique-crystal powder jars are $200 to $425 at Barneys and Bergdorf's. ♥Alphabet postcards are $1 at Bergdorf's and Ibiza (42 University Place, 533-4614). ♥Clay cherub is $38.50 at the Metropolitan Museum and Macy's Museum Shop. ♥French enamel buttons (inset) are $85 at Tender Buttons (143 East 62nd Street, 758-7004).



Photographs by Elizabeth Watt.

SEA SHELL SOAP
Valentine Greetings

Dance/Tobi Tobias

ROMANCE AND OTHER DISTURBANCES

"...After *Nine Sinatra Songs,* a gorgeous entertainment, Tharp gave us *Fait Accompli*—vicious, sad, tough as can be..."

THE MOST PICTURESQUE WAY TO GET from Manhattan to a performance at the Brooklyn Academy of Music is to take the D train over the Manhattan Bridge. The slow ride over the dark water, the lights that outline the bridges and twinkle along the skyline—this is perhaps our last piece of 90-cent romance. The trip made a perfect prelude to the opening program in the three-week season of **Twyla Tharp Dance,** in which *Nine Sinatra Songs* was the highlight of the evening.

Tharp suggests a make-believe ballroom, with midnight-blue curtains and a faceted globe that rotates over the heads of her dancers, casting blurry diamonds into the space. To the caressing "Softly As I Leave You," Shelley Washington and Keith Young, in elegant evening clothes, float in each other's arms, a latter-day Rogers and Astaire. He releases her, she spins dreamily into the distance, then rushes back toward him, and he plucks her out of the air. The action is so easy, so tender, she seems to have no more substance than a cloud.

Hard upon this lyrical idyll is "Strangers in the Night," treated with rather more irony. Mary Ann Kellogg and John Malashock, tall and handsome, take the slinky, stalking glamour that is the standard response to the tango right up to the edge of absurdity, and stop a moment to peer balefully into the abyss. By the third song, "One for My Baby (and One More for the Road)," anything can happen—and it does. Baby-faced John Carrafa, jacket shed and tie unknotted, is paired with Sara Rudner, the picture of sensual avidity in a triangle of a black gown and huge, glittering jewels. Inescapably, their embrace keeps slipping from ballroom to barroom to bedroom. With his customary sweet earnestness, Carrafa engineers her body around him—jackknifed, splayed out, or scrabbled together like an ill-wrapped package. And she never once loses her allure, or her air of decorum.

As the three couples join in "My Way," you see that Tharp is, as usual, having it both ways. She has given the conventions of theatrical ballroom dancing her laser-beam scrutiny and is delivering up, deadpan, both the nonsense and the beauty in them. The Sinatra songs are perfect for her purpose—egregiously sentimental now that they're heard out of their time context, and still irresistible.

In the second set, dancing to "Somethin' Stupid," Barbara Hoon, a dumpling of a girl with a red bob, and Richard Colton, a sublime virtuoso with a foreshortened body and a craggy profile, are teenagers at the prom, fumbling the partnering. She throws herself at him exuberantly, dips back in his arms so precipitously he's got to grab her by the neck to save her life. When he marshals his courage to move in close, it's too fast, and too close. They're darlings.

Tharp hit: *Spencer, Kurshals, in* Sinatra.

Amy Spencer and Raymond Kurshals, long, lean dancers with bony faces, are eons older, gliding sveltely to "All the Way." Things build to a fever pitch after that, with the piquant Jennifer Way (in shocking-pink ruffles) and the fleet William Whitener in the bouncing, carefree "Forget Domani," and then with an apache-style duet (boy beats up on girl), set aptly to "That's Life"—Shelley Freydont, in a short red shift, remains her pert self here, while the mild, loose-jointed Tom Rawe commits mayhem. There's a sensational moment when Rawe, all passion spent, seems absorbed in putting on his jacket, doesn't see her flying at him, and somehow seizes her as she hurtles past his ches

By the time all the couples returned for a reprise of "My Way," the audience, both nights I went, was beside itself with joy. And no wonder. How often do we see gorgeous entertainment that is the product of a rigorous intelligence and a daring wit?

Lest anyone still mistake Tharp for a romantic, *Fait Accompli,* her newest work, is tough as can be. To train for her appearance in it (she had given up performing for several years), Tharp took up boxing. Life on the stage, and life itself, is posited here as so many rounds in the ring: vicious, frightening, and sad.

The scene, devised by the lighting designer Jennifer Tipton, is an enormous bare space filled with a dense fog that swallows bodies as they travel away from us. Ranks of naked lights pour down a golden glow or an operating theater's white glare. David Van Tieghem's pulsing score is overlaid at first with fragmentary voiced reports of combat and disaster, later with panting breaths and sepulchral moans.

The organization of the piece is clinically formal. The first half is all ensemble work: quartets, double quartets, single-sex octets. The dancers—sixteen men and women dressed alike by Santo Loquasto in dead-black shorts and tank tops—travel as if on a grid. Their moves are staccato; they might be punching and warding off blows. As the piece progresses, their gestures become even more spasmodic, arms signaling hieroglyphic messages, heads whipping from side to side, torsos shuddering. When they drop to their knees, they seem to crawl through something viscous, like fighters, half-conscious, down for the count. A diagonal line of men, emerging from the deep mist, creates an image of terrifying threat, yet the figures themselves appear to be victims. Frosty clouds creep in along the floor line and waft slowly upward until that last security, a sense of locale, is confounded.

All this is merely prelude to the sec-

Photograph by Tom Caravaglia.

ond half, in which a punch-drunk Tharp takes on the eight men one by one, while the others serve as a down-and-out chorus. Still feisty, she spars with her first partner. They even slip into a social-dance embrace, but physical and emotional exhaustion rapidly overwhelm her. In a laconic, melancholy duet, a tender young man tries to support, lift, even caress her, but she's past noticing. She meets her next partner by crashing into him; he tries to hoist her to her feet, but she keeps sprawling. Finally her inert body is shunted through the air from one man to another while the rest shamble along, dazed, about to give up forever, extending an arm from the elbow as they meet, with a feeble wave that might be either recognition or dismissal.

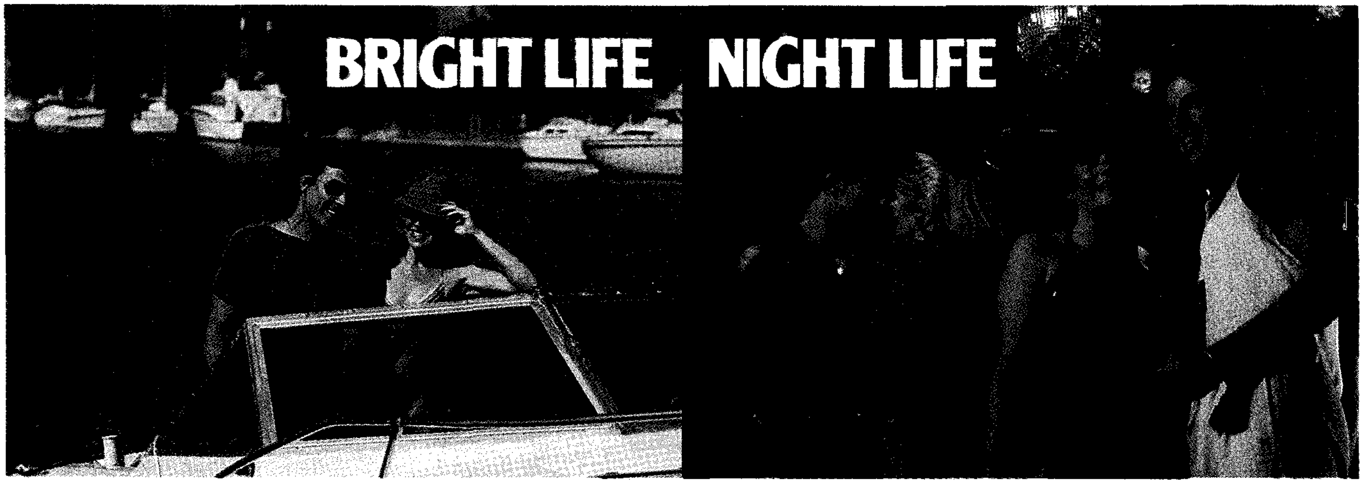
Tharp makes a game comeback at the end, battered but dancing again, the throbbing music calling her beleaguered muscles into play. Finally, in silhouette, she turns her back to the audience to bow to a line of footlights that blazes suddenly upstage. Naturally, we are to read this piece as autobiography. Apart from the clues planted in the ballet itself, the choreographer's recent interviews confess it. The very theatricality of *Fait Accompli* somehow works to undermine our sympathy. Many of the visual and choreographic ideas are familiar to faithful dance-goers. Seeing them so cleverly combined and so stunningly displayed—production is everything here—has us admiring the maker's skill, not feeling the poignancy of her tale.

Tharp has an undeniably didactic turn of mind. Even as she explores a vernacular, such as ballroom dancing, for its lush local color, she elucidates it for us as well. In another new work, *Telemann,* to the Concerto in E for Flute, Oboe d'amore, and Violin, she tells us what it's like at the ballet. She should know. Since 1973, when she made *Deuce Coupe* for the Joffrey, through her several pieces for that company and for American Ballet Theatre, each one more in the ballet idiom, she's been grappling with the arcane world of classical dancing; for years she's said that Balanchine was her real mentor.

Telemann is a ballet blanc, as pure and white in its movement as it is in its dress. Loquasto has given the three male cavaliers loose pullover shirts and cut-off trousers, their women flimsy harem pants topped with sheer tunics. One bodice sports fairy-wing ruffles at the shoulder—surely a reference to the sylphs. The dancing they do is indeed as fleet and delicate as Fokine's airy vision, and highly formal in its structure. Midway through the piece, Tharp rediscovers symmetry and declares it a singular virtue for our haphazard times.

The first half of the work investigates the nature of the pas de deux and employs many of the conventional beauties of the genre, but in passing, as it were, so you miss one if you blink. The traditional manners of the classical duet—boy gallantly supports girl—are stated appreciatively, then instantly dislocated. As his lady begins sloping downward in a plunging arabesque, a gentleman steals away for an eight-second bravura frolic of his own, then assists the balance of her descent with suave sobriety. Another fellow displays his ballerina with the requisite aplomb, unperturbed by the fact that she is upside down, her feet beating neat entrechats in front of his nose.

The second part of the ballet anatomizes the solo. One dancer after another steps out in front of his colleagues for a display of formidable prowess, then slips quietly back into the ensemble, which moves gently in the background like an eternally flowing river. Suddenly one sees the moral implied: A soloist is just someone out of the corps who happens to be dancing alone. This, of course, is exactly the way Tharp's stunning company is organized. There is no hierarchy of ability among these deft, personable dancers, only one of seniority; the longer they work with Tharp, the better they get. ▬



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Art/Kay Larson

THE LATEST SUPPER

"...Work now under way on Leonardo's masterpiece reveals one of the world's best-loved pictures to be a restorer's nightmare..."

MILAN

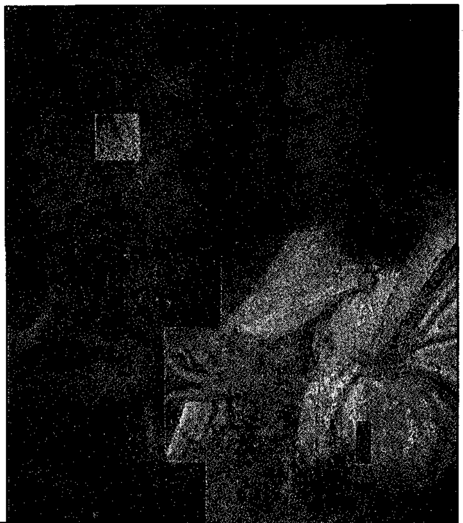
RESTORATIONS ARE NOT USUALLY AS radical—or as nerve-wrenching—as the one proceeding across the wall of the Dominican friars' old dining room in the monastery of Santa Maria delle Grazie. The right-hand third of **"Last Supper"** is now lighter, cleaner—and considerably emptier of paint—than it was before this restoration began three years ago. The deep-blue robe of one of the disciples has vanished, while his chin has emerged for the first time in anyone's memory. Leonardo da Vinci's ill-fated portrait of betrayal has been reworked many times by many people since he finished it in 1497–98, but not till now has it been stripped to the original pigment. Already, one of the best-loved pictures in Western art is something vastly different from what it has ever been.

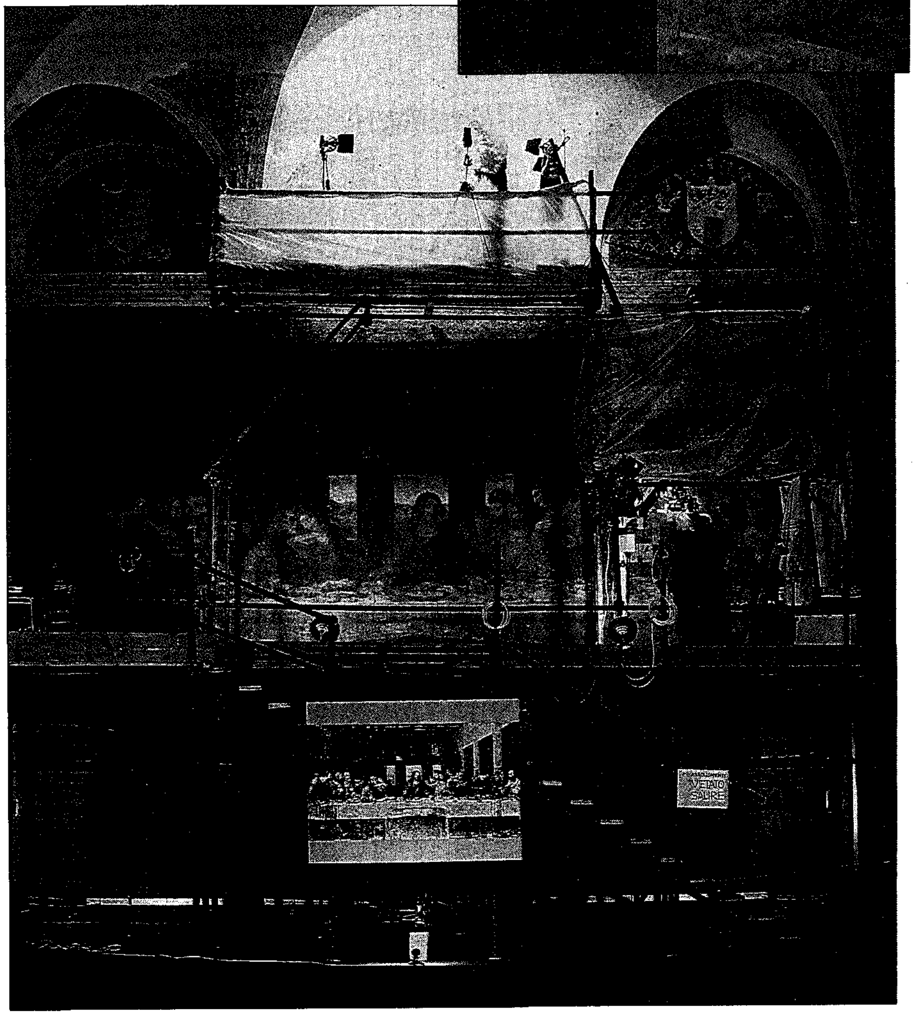
Leonardo's flaking picture is a restorer's nightmare. It's not a durable fresco, permanently bonded to plaster, but a painting, laid down on a freshly sized wall in an undetermined mix of materials. From the sublime serenity of Leonardo's early figures, such as the gracious angel in his *Annunciation* in Florence, you can judge how miraculous the original picture of this banquet must have been, with its radically simple composition and its brilliantly painted alternations of calm and uproar.

At the time Leonardo painted it, the wall was—disastrously—a little damp. The paint quickly peeled from the unstable surface, and in later years the monks hired hack painters to fill in the lacunae. Nobody knows how many times Leonardo's wall has been retouched. The sixteenth-century artist Vasari called the picture a "muddle of blots." Yet a restorer in 1908 claimed that only Christ's left hand was seriously overpainted. Carlo Bertelli, the superintendent of fine arts in charge of *Last Supper,* points out that Leonardo's fragile surface has been restored several times in this century alone.

Until the twentieth century, "restoration" usually meant repainting. But since World War II, the field has become less of an art and more of a science. Instead of adding more paint, most restorers now are concerned with taking off what lesser artists daubed onto the great works. The labor now in progress on the Leonardo is, from the point of view of modern restoration, relatively routine. The first three years of tests in Milan included all the new technological analyses common to the discipline: infrared photography and ultraviolet spectroscopy, to distinguish the number and divisions of paint layers; microphotography, which magnifies the layers 220 times; a chemical profile of the paint samples; "raking light," in which a strong beam of ordinary light sweeps the picture from the side, to locate bumps and hollows.

But after all the tests are completed, the question of how much to remove must be resolved by the restorer. The moral and technical issues involved can





Powerful conception: *The current restoration has uncovered the damage done by time.*

Photographs by Enrico Ferorelli.

be immensely tricky. Modern restorers tend to prefer total overhaul—stripping a work of its varnish and overpainting down to the original pigments. But every age has its unwavering convictions that turn out to be fashions. The Victorians used to pass by the Giottos to stare in awe at the Guido Renis. The vogue for total overhaul may prove equally ephemeral. Sometimes the clean approach has left paintings marred by colors harsher than the artist intended, and pentimenti that were meant to stay buried. At the Villa Borghese, in Rome, is a restored *Venus and Cupid* by Lucas Cranach in which the flesh tones are now a bright Pepto-Bismol pink.

Dr. Pinin Brambilla Barcilon, the restorer at work on the Leonardo, has already finished cleaning a supremely beautiful panel by Piero della Francesca, *Madonna and Child With Saints and Federico di Montefeltro,* in the Pinacoteca di Brera, Milan's museum of medieval and Renaissance painting. The Piero, in its new state, is a marvel of ethereal eloquence, touched by a soft, umber-gray light that falls gently over the Madonna and her angels—a light that is among the most extraordinary achievements of early-Renaissance art.

Dr. Brambilla has done a good job on the Piero; in its unrestored state, the picture was so yellow that scholars mistakenly created a new school of painting around it. But the panel also has a tough, well-preserved paint skin that needed only to be freed of its heavy load of dirt and varnish. *Last Supper* is coated with so many layers of pigment, dirt, varnish, wax, soot, mold, and "preservatives" that even with modern technology the restorer's work still requires an anxious educated guess.

Last Supper has not fared well under modern hands. In the fifties, a historian removed some overpainting and gave the picture a coat of shellac to bind the flaking particles to the wall. But ten years ago, local officials discovered that the shellac had not penetrated through the dirt and wax. Since air couldn't circulate, mold grew between the paint and the wall, loosening the edge of each chip until it resembled a tiny saucer. According to Bertelli, photographs taken twenty years ago prove that *Last Supper* has darkened alarmingly fast.

The decision to confront the perils of another restoration was based on the need to remove the dirt, wax, and shellac. But among the "foreign substances" taken off by Dr. Brambilla's solvents are the thicker outer skins of paint that make up a good proportion of the picture everybody knows.

In any case, some degree of preservative cleaning was clearly essential. Perhaps the dirt and wax could not be removed without also tackling the paint layer that held them. But the skin of overpainting is part of the work's historical record, and the process of peeling it off altogether has a certain terrible finality. As great quantities of paint are lifted inch by inch onto Dr. Brambilla's brush, one can't help but wonder whether our technology is as infallible as it should be, given the magnitude of the project, or as infallible as it may be later. Leonardo worked at the Grazie over a period of years. In order to get down to what is most certainly his paint, might not some tenuous intermediate stages have to disappear? And since the composition of his paints is still unknown, might the blue in Matthew's robe (which is also the blue of Christ's robe) prove less resistant to solvents?

The good news is that brilliantly drawn details are emerging. Matthew's new head, or what remains of it, is miraculously delicate and full of character. Thaddeus's robe has changed from dark orange to a pale tan with an orange border. The hooks that hold the tapestries to the wall are newly visible, and so is the overwhelming grace of Leonardo's line. Deep colors have given way to pastel tones broken up by long stretches of bare wall. Color and density are being replaced by light and space.

Fortunately, the power of Leonardo's composition is undiminished even in the picture's partially restored state. *Last Supper* has been criticized for the apostles' cartoonlike gestures and the stiffness of the composition. But in the Grazie, you can see with great clarity that the violence of the apostles' reactions is a means of isolating Christ and emphasizing his serenity. He is predicting betrayal. The apostles are aghast: They refuse to believe such a thing is possible. Being human, they will not admit that evil exists among them. The human race likes to imagine itself divine. Only Christ is at peace with the presence of evil in the world. And only Leonardo—the skeptic, the rationalist, and the Renaissance man—saw that evil exists within the mind, not without, in a realm of demons.

In the Vatican museum is a tapestry made in France during Leonardo's brief visit there. This version of *Last Supper* is undoubtedly based on Leonardo's preparatory drawings for the painting and offers some small clues about the appearance of the original. In it, Matthew has the clean, beardless chin we now see after restoration. But Judas and Christ strongly resemble their unrestored counterparts on the wall of the Grazie. Bertelli calls Christ's present face "a mask," though perhaps not much overpainting really covers it. If Leonardo was indeed more careful here, both Judas and Christ might not look much different even after all the paint comes off. Tragically, there is only one way to find out. ■

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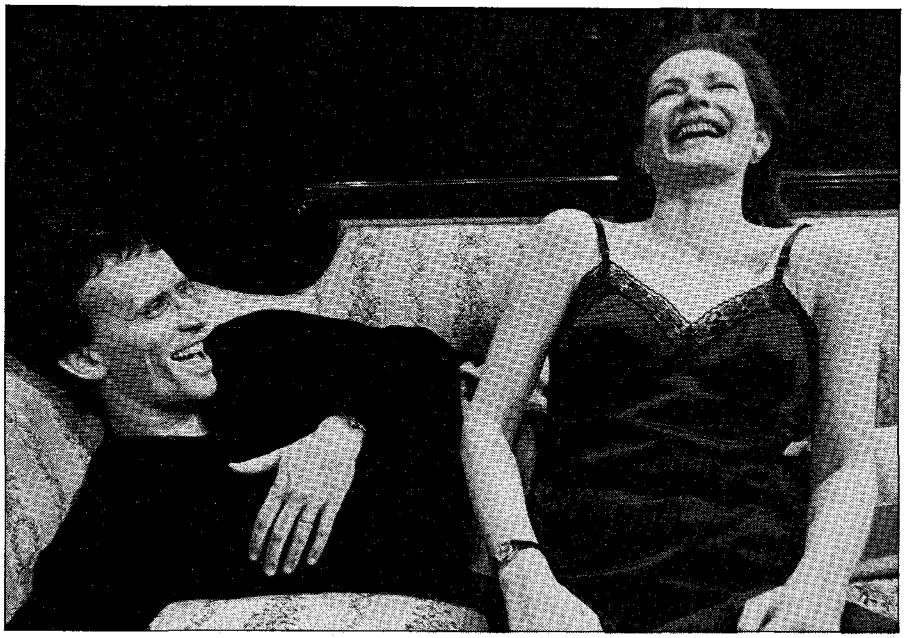
PLAYING WITH FIRE

> "...Lanford Wilson's *Serenading Louie* is indescribably intense and incisive, its fine nuances both penetrating and haunting..."

LANFORD WILSON'S **Serenading Louie**, the second revision of a 1970 play, is sensitive, serious, honest, funny, unsatisfying, and tremendously worthy. It is about everything and nothing, which means that if there were a catalogue of themes, it would have to be filed under "Life, the meaning of." More specifically, it is about two affluent suburban-Chicago couples on the cusp between youth and middle age, the time that humanity, according to one of the characters, has reached on its march through history: "From now on it's just a process of refinement. That's our future: sandpaper." It is also, as the same character says with realistic self-contradictoriness, the time when "I feel my real life is going to begin any day now. This can't be it—just a dry run." Oversimplifying, I could say it is about four persons who want to feel more than they do, but who, because of something in themselves or in their spouses, are prevented from doing so. I could also say that the time is Halloween, when imps and goblins are rampaging—not around but inside these people. And they suffer—one wife has been cheating on her husband, and one husband has been Platonically unfaithful with a girl of seventeen—and they talk. But the talk and the suffering do not quite mesh; they cannot, as some of those triangles in our geometry textbooks did, cover each other. And awful things happen.

I cannot promise that you will like this play or these characters; certainly you won't love them. But you owe it to yourself to see their thrashings about, their helpless attempts at feeling more, and at being felt in return. These failures and their verbalizations—also, essentially, failures—have something exemplary and heroic about them, something that dares to take on universal concerns. Why is success a kind of failure? the play asks. Why must love die, and yet not die completely? Why can't we succor each other or even ourselves? Why is solicitude apt to be an involuntary but insidious torture? Wilson's string quartet—the play is very much like music, with the four characters, even when they are not together, flowing into one another because they inhabit the same space, the same set representing both domiciles—is indescribably intense and incisive, with nuances as fine and haunting (Halloween again!) as this from a wife about her husband: "I don't actually think that I loved him then, but I loved him then—now." I can't think of any other living American playwright who could have written a line this subtle and penetrating, this pregnant and this painful, in such utterly simple, denuded language. It is heartbreaking.

But the play is imperfect—very, very imperfect. Only one character is fully realized: Gabrielle, and even she may owe much to Dianne Wiest's overwhelming performance. Miss Wiest modulates this woman's misery from comedy to drama, from scatty anguish to precise hysteria, from total indecisiveness to dismal determination, with a control over emotional transitions and dynamic leaps comparable only to a master musician's handling of a superb instrument. Scarcely behind are Jimmie Ray Weeks as Carl, a former college football star turned real-estate developer, followed by Peter Weller as Alex, his college friend, now a successful crusading lawyer whom the governor wants to appoint as replacement for a suddenly deceased congressman. Both men are doing fine in worldly terms, yet both feel deprived: Something tantalizingly glimpsed yet not quite identifiable is missing. But the author himself is floundering a bit, repeating himself without finding the right objectifications of his ideas. Weller may be slightly actorish at times, but he succeeds in integrating this into his characterization; Weeks is aching reality itself. Only the good Lindsay Crouse is in trouble: She does not quite understand Mary, the unfaithful wife—she can't get inside her. In all truth, the author hasn't given her much to latch on to, or the director the skeleton key with which to unlock her part. Still, even her lesser performances bear watching.



Life story: *Peter Weller and Dianne Wiest as two of Wilson's unhappy foursome.*

John Tillinger, an able and intelligent director, has somewhat overdirected—as it were, Pinterized—the play. The first act may be too menacingly hectic, the second too ominously halting. Yet for much of the abundance of poetic, telling detail he must surely be credited. Loren Sherman's set is impeccable: a cool but somewhat fussy elegance, a decorativeness that does not quite manage to signify. Clifford Capone's costumes are *soigné* and character-revealing (I even recognized a blouse I once bought for a woman I loved), and Richard Nelson's lighting is marvelous at re-enforcing, perhaps even clarifying, meanings.

Photograph by Stephanie Saia.

However, I repeat, something is gravely amiss. *Serenading Louie* does not quite find a sufficient shape and adequate action to embody its states of soul, and what action there is is crammed into the last moments. And though at its best the talk is magnificent, there may be a bit too much of it. This is, finally, a play about obsessions that we never fully get to share. But we do experience—indeed, learn—much along the way.

SHIRLEY LAURO SHOULD HAVE QUIT while she was ahead. The one-act version of **Open Admissions** at the Ensemble Studio Theatre was powerful both through what it said and through what it left to the imagination. Calvin Jefferson is a black student at a New York university, thanks to the open-admissions policy, which automatically admits any high-school graduate, however spuriously his diploma was obtained. Worse yet, this procedure, misguidedly devised to help the underprivileged improve their eventual lot, not only opened admissions but also closed off all exit doors other than the one leading to graduation with a meaningless sheepskin in sheepish hands. These unfortunate, untutored Calvin Jeffersons are victims of an idiotic and hypocritical society that insists on a college degree for all jobs, including those for which it is perfectly irrelevant, and then "democratically" assumes that everyone is capable of earning it. The policy leads to one of two disasters. Either the graduate is hired and makes an appalling, possibly dangerous mess of his job, or the cynical (or merely pragmatic) employers recognize the worthlessness of the degree and do not hire its holder, leaving him both jobless and cursing four wasted years. Although some institutions have done away with this catastrophic legacy of the sixties, there has been no open, across-the-board admission of its aberrancy.

In the one-act, two-character version, Calvin bursts into the office of Mrs. Ginny Carlsen, his white, attractive Speech Communication teacher. It is after dark, and the audience is cannily primed for routine violence, possibly rape. Its absence proves even more tragic. Calvin is decent and sensible, merely exasperated by an unearned, useless B for his paper, which he knows was poor, as all his conspicuously tolerated work or non-work has been, with no opportunity for learning because of overcrowded classrooms, overworked teachers, and worthless high-school preparation, so that, on the threshold of a B.A., he is still reading at the fifth-grade level. He happens to be bright, but learning under these social and educational conditions is impossible. Mrs. Carlsen, a capable and compassionate woman, wants to teach, but that is equally unfeasible. So we get more than we expected: a dramatic denunciation of a society that spends its resources on anything but what is most needed—a workable, appropriate, and sufficient education for all, and fulfillment of both student and teacher.

What made the short play so forceful was that as student and teacher stalked each other physically or morally, defended themselves rationally or emotionally, the darkness around the sparsely lit playing area—the shabby office—was aglimmer with devined phantoms. There we sensed the horrors of both these foiled careers extending into the daily lives and contacts of Calvin and Ginny, affecting their and other people's presents and futures in ever widening circles of despair. In the full-length play, Mrs. Lauro, who was just such a teacher for a decade, felt compelled to fill in, for Ginny, a foundering marriage to a self-deluded, unemployed husband, who drinks and gambles, and a thoroughly bewildered daughter; for Calvin, a cold-water ghetto flat, a single room shared with a sister who toils at a menial job to keep him in college, and the sister's young daughter, too frozen to get out of bed in the morning. The two bleak, adjacent halves of the stage antiphonally rehearse frustrated lives; then the scene changes (in both acts) to the college, where the stage is divided to show offices, corridors, stairways, and classrooms in states of exiguity and chaos.

We get a jaded fellow teacher of Ginny's as well as several students reciting and explicating bits of Shakespeare that turn into funny but not entirely savory ethnic jokes, lots of phone calls from a hysterical Ginny tracking her shiftless husband, who is betting away their money instead of showing up for a job interview, and two confrontations instead of one between Calvin and Ginny, to provide parallel climaxes for both acts. This duplication of décor, frantic action, and final head-on collisions makes for schematism and predictability (not to mention desperate delaying tactics) and a fearful symmetry undreamt of by Blake. Though there are bits of good writing in the new sections, two sets of interlocking failed lives are more than Mrs. Lauro can compress into one play without resorting to that all too theatrical but inartistic shorthand called melodrama. The one-acter's power of suggestion instilled humanity; the two-acter's piled-on clichés dehumanize.

The acting is not at fault. Marilyn Rockafellow and Calvin Levels are still fine in the leads they created, but they must sustain a dramatic sprint over a marathon distance and cannot quite manage it. Their supporting cast is good, but no one is helped by Elinor Renfield's hyped-up, manic direction or by David Gropman's—perhaps unavoidably—simplistic scenery. ▬

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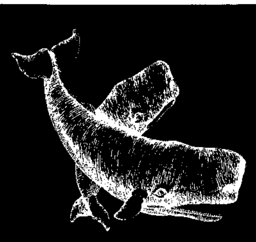

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Books/Darcy O'Brien, David Shaw

ARE YOU TRULY HAPPY? DO YOU SLEEP IN THE NUDE?

"...Chandler asks celebrities from Sartre to Mae West the questions we would if we dared, and got the dinner invitations..."

The Ultimate Seduction, *by Charlotte Chandler. Doubleday; 370 pages; $16.95.*

IN ITS OWN ENDEARING WAY, THIS BOOK represents the perfection of inanity, achieving a weightlessness, a banality of which television can only dream. I read it while watching a TV movie about incest, and the pleasure was of a rare and unanticipated exquisiteness, like being in bed with two morons at once.

To think that at first I thought *The Ultimate Seduction* pointless! Not at all. It is a how-to book, "shared insights," as the cover promises, "into love, happiness, and success by legendary figures of our time" as they reveal themselves in intimate conversation with the ubiquitous Charlotte Chandler. Was Eva Perón sincere? Did George Cukor consider himself beautiful? Why did Hubert Humphrey use a new razor blade every time he shaved? It's all here.

Who is Charlotte Chandler? you may ask. Well, for starters she did a book on Groucho. And then, let me tell you, she has really been around. She has had tea with Coco Chanel, doughnuts with Eubie Blake, cheesecake with Fritz Lang, torta di polenta with Fellini, and, with Luciano Pavarotti, chitchat over his garbage pail, which teemed with empty tomato-paste cans, orange peels, and candy-bar wrappers. But when she dined with Tennessee Williams, they were out of key-lime pie. "It doesn't matter," Tennessee said. "To postpone pleasure!"

Miss Chandler and her subjects eat desserts all through the book. One would suspect that she, like her book, may have a weight problem, but all that globe-trotting and bending at the waist to kiss celebrities seem to have kept her in shape. Alfred Hitchcock, she tells us, openly envied her trim figure as she gobbled Grand Marnier soufflé at the Plaza Athénée. "Happiness is being thin," confided the portly master of suspense, ordering a double portion of the seraphic delicacy. This volume abounds with such *aperçus*. They multiply here like micro-orgasms.

Miss Chandler's gift for metaphor conveys the tingling admiration she accords the famous: "They were the ones who put on the ruby slippers, followed the yellow brick road, and found Oz." Yet Oz, she observes with steely realism, has its drawbacks. Artfully blending her interviews into one another, so that Marc Chagall sounds just like Marvin Hamlisch and Virgil Thomson like Mae West, Miss Chandler does not shrink from the agonies of celebrityhood. Oh, it can be lonely in Oz, and sometimes overcrowded too. Take LeRoy Neiman on the agonies of being Frank Sinatra: "Frank gets up and just starts in the direction of the men's room, and all of a sudden there's this wave through the room of men getting up and starting toward the men's room." I had never suspected Sinatra of frequenting that sort of establishment. "That's real celebrity," Neiman sums up. "You never piss alone." What a song title! Get me Sammy Cahn!

Charlotte Chandler: Mots *from movieland.*

Sometimes it isn't easy being Charlotte Chandler: "Mae West held out her hand to me. As I took it, I scratched my palm on one of her diamond rings. Noticing what had happened, she commented..., 'They're old-cut, very sharp. That's the best kind. ...These diamonds here—they're my friends. Aren't they beautiful? The only thing more important is health.'" Unfazed by her own nude fingers, Miss Chandler records further wisdom from the buxom legend, enduring obloquy and injury for the sake of more *mots* from movieland.

But Miss Chandler does not merely probe the mysteries of what success feels like and what it can do for a fellow or gal. Her questions penetrate to the very guts of the famous, charming and cajoling them into revealing secrets of their arts. She poses the questions we would if we dared, and if we received the dinner invitations she evidently does. Take Marc Chagall, for instance. Breaking a Danish with that whimsical yet melancholy master, wouldn't you want to ask him how come the people in your paintings are all the time flying? Charlotte Chandler does ask! He replies, "Man must look up." Centuries of humanistic values resonate from that reply.

But a word of caution. It may be that not all of Miss Chandler's subjects spoke all or the exact words attributed to them here. This may be genuinely creative work. She does not claim to use a tape recorder, and she tells us that a Swiss psychiatrist said she suffered from graphomania, which I take to be the opposite of writer's block—the compulsion to write when you have nothing to say. I found it doubtful that Henry Moore, for example, in referring to stray cats in his studio, committed this solecism: "Me and my wife used to take milk down to them." But never mind.

Darcy O'Brien is a novelist and the author of the forthcoming This Is the City, *a book about the Hillside Strangler case. David Shaw, the media critic for the Los Angeles* Times, *is the author of* Press Watch: A Provocative Look at How Newspapers Report the News, *to be published in April.*

Photograph © 1984 by Thomas Victor.

What if Bette Davis did not say "I know you from the Mike Douglas show"? What if Jean-Paul Sartre never revealed to Miss Chandler his reservations about happiness? Who cares? It's more fun this way. It makes the great ones seem so real, like anybody you'd meet at the ball game—honest-to-God, down-to-earth nitwits. And that gives us all hope, doesn't it? As Charlotte Chandler sagely advises, "nobody gets everything in life, not even Picasso." **—D.O'B.**

Straight Stuff: The Reporters, the White House and the Truth, *by James Deakin. William Morrow; 378 pages; $17.95.*

VIETNAM, 1962. ADMIRAL HARRY D. FELT, American commander in the Pacific, is—not surprisingly—unhappy with press coverage of the war. He has a few unkind words for Malcolm Browne, whose Associated Press dispatches have been particularly insightful—and, hence, particularly nettlesome. Felt concludes his remarks to Browne with a not altogether rhetorical question: "Why don't you get on the team?"

Why don't you get on the team? What team? The government team, of course. The all-the-way-with-L.B.J. team.

But, as James Deakin asks in *Straight Stuff,* "if the journalists are on the team, who will report the game?"

Who indeed. And that is the central point of this flawed but entertaining and, ultimately, useful book: The government and the press are not on the same team. Nor should they be. "The government and the press simply have conflicting purposes," Deakin writes. "And because their purposes are so dissimilar, their perceptions differ."

Deakin, who has covered the White House for 25 years for the St. Louis *Post-Dispatch,* realizes that improvements are possible—necessary—in the relations between government and the press. The government, he says, "could be less secretive and manipulative"; the press "could be less superficial, less hasty and less sensational." But the basic conflicts should remain. "The government and the press should function at arm's length. If they do not stay apart, if their purposes are forced into an artificial and unnatural agreement, the nation *is* harmed." Unfortunately, that is not quite how the government sees it. People in power, whether Republicans, Democrats, Communists, tyrants, or revolutionaries, want to perpetuate their power. Sometimes they convince themselves they must resort to duplicity to achieve their purposes. They don't call it duplicity, of course; they call it "national security." Deakin's book is about duplicity, about the seeming compulsion of American presidents (and their press secretaries) to evade, distort, misrepresent, cover up, and lie—and then to wonder, publicly and angrily, why the press challenges them, doubts them, exposes them, doesn't *get on the team.*

Not that the press is without its own shortcomings and hypocrisies. "The human condition is reported sketchily . . . but with unflagging attention to Brooke Shields," Deakin observes. In fact, Deakin should be even more critical of the press. That is the basic weakness of his book: He criticizes government officials, for example, for their reluctance to speak on the record, but he largely ignores the acquiescent, sometimes eager role the press plays in permitting and in some cases encouraging this secrecy. He criticizes Jimmy Carter's "self-righteousness," but Deakin himself exemplifies the very ignorance and hostility that prevented virtually the entire press corps from understanding Carter's religion and its influence on his policies; he criticizes in tones verging on hysteria attempts by the government to "convince the American people that the journalists are dangerous . . . sinister . . . elitist . . . radical . . . biased and untrustworthy," but he seems unwilling to concede that the press, by its arrogance and its refusal to hold itself morally accountable for its own mistakes, has helped make the American people receptive to such arguments.

There are other problems, most of them structural, but the book is rich in entertaining anecdotes of the "I was there" variety, and this more than compensates for its shortcomings. Deakin writes well and wittily, and he provides brilliant capsule descriptions of the presidents and their press secretaries, from Eisenhower and James Hagerty to Reagan and Larry Speakes. (Of Reagan, Deakin writes, "Millions of Americans subscribe to the *Reader's Digest.* It was only a matter of time until one of them got elected president.")

Not surprisingly, Deakin is hardest on Richard Nixon ("He enjoyed lying. . . . He was utterly without principle, a complete opportunist and a man with an unlimited capacity for hatred . . . a demagogue, a character assassin"). But Deakin is critical of everyone he's covered, even at times Hagerty, whom he nonetheless describes as "the best presidential press secretary who ever lived."

Deakin is perhaps most interesting when placing his subject in historical perspective—quoting Washington and Jefferson in their tirades against the press and then tracing that adversarial relationship through the terms of subsequent presidents, in particular the seven he has covered. Whatever the flaws in his book, Deakin performs a valuable service, if only by providing a context for public discussion of the imperious presidency as seen through the prism of the pressroom. **—D.S.**

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Movies/David Denby

REBEL WITHOUT A FILM

"...*Reckless* is a flamboyant ripoff of the Dean and Brando motorcycle myths. It's a rock-video movie with skin..."

Water babies: *Aidan Quinn and Daryl Hannah in James Foley's film.*

LAST SUMMER, WHILE MAKING FUN OF *All the Right Moves* (Tom Cruise as a high-school athlete stuck in a grimy steel town and always getting rained on), I never dreamed I had seen the beginning of a new genre. But now there is another of these sunless factory-town fables, **Reckless,** starring the equally dampened newcomer Aidan Quinn. The two films have the same black, belching towers, the same drizzle falling in every scene, the same bored and depressed students longing to pick up and leave town for good. But whereas *All the Right Moves* was grindingly realistic in the way it laid out the career calculations of its Reagan-era Horatio Alger hero, *Reckless* is flashy, erotic, "wild"—a celebration of rebellious youth. The young screenwriter, Chris Columbus, and the young director, James Foley (it's his first film), don't concern themselves with such boring anachronisms as a believable story or plausible characters; they want to hurdle right over all that stuff and land in the ecstatic realm of "myth." They want an instant cult classic.

The trouble is, they rip off everybody else's myths. The beautiful boy who has been hurt by his warring parents, who feels so much he can't speak but can only smash things up, is, of course, the role that James Dean defined for a generation. If that weren't enough, the filmmakers put their leather-jacketed hero on a motorcycle and make him insolent, yet oddly vulnerable, so they've got Brando in *The Wild One* as well as Dean. (No harm in hedging your bets.) And they crib from lesser-known sources as well: The boy breaks into his school and tears it apart (*Over the Edge*); exultantly, he releases the laboratory animals from their cages (*Drive, He Said*); he takes a beautiful girl away from her rich, pompous prig of a boyfriend (you name it).

Aidan Quinn's suffering good looks—a head of thick, wavy hair, distant, "hurt" eyes, and a soft, strangled punk voice have won him the role of Jesus in Martin Scorsese's forthcoming *The Last Temptation of Christ*. His Johnny Rourke is meant to be an outsider, an alien presence at school, but Quinn, ducking his head and looking miserable as he passes a group of kids, or riding furiously in and out of scenes, hardly seems like a contemporary American teenager at all. (Quinn was born in Chicago but spent much of his youth in Ireland.) Johnny's speech, what there is of it, is pure fifties-Hollywood troubled-youth jargon ("There's something I've got to do. I've got to go. I don't know where—just somewhere, out of here, and I've got to go *now*," etc.), and Quinn delivers it tentatively, weakly, without anything comparable to Dean's charm or Brando's subversive, hostile intelligence. Dreamy and withdrawn, then suddenly loutish and violent, Quinn passes through one actorish pose after another, and he can't seem to find anything in himself to bring this kid alive. He's got only one good scene, and it's completely non-verbal. At a school dance, he moves with such manic energy that he seems inspired, but director James Foley whips the camera around him in such a way as to keep his partner, Tracey (Daryl Hannah), continuously in the frame, and we can't see anything of Quinn's face. When the dance ends, he's withdrawn again.

Not much has been written for Daryl Hannah either, but the athletic, broad-shouldered Hannah, who was that spasmodic, hyperactive android in *Blade Runner,* is so expressive physically that she fills out her role. Her Tracey Prescott, a rich, spoiled girl racing down filthy factory streets in a white Cadillac, has a large-featured but irresolute face. With her heavy lips, her huge eyes hidden under a fold of blond hair, Hannah can appear both beautiful and ugly, both girlish and moodily chic. As it turns out, her rawness works for the role. Tracey is meant to be a girl impatient with being *good,* a girl who finds her identity in a sexual affair with an outlaw, and Hannah's face comes into focus only when she's pursued by Quinn—and stays in focus, rapt now, as Tracey falls in love.

The self-consciously "hot" sex episodes, accompanied by a clangorous rock score, begin with Hannah and Quinn whamming each other in the school gym with long, leather-covered sausages (well, that's what they look like); the two then pass into the swimming pool, where the dancing light reflected off the water plays on their faces; and from there, naked now, to the boiler room, where they make love in the reddish infernal glow of the flames. I sat laughing at this hyped-up, Swedish-sauna (hot-cold-hot) treatment of sex, with its aura of taboo-smashing power, all quite irrelevant in an American context of adolescent freedom and mobility. But I think it may impress kids who love the rushed, jammed, rock-video style, this time with some real skin added (and, laughing or not, I enjoyed looking at Daryl Hannah).

Like a number of young American directors, James Foley sacrifices everything to flamboyance and a gleaming surface. When Johnny's father dies and Johnny discovers mementos of his father's love for him in an old chest, he sets the chest and his father's entire house on fire, which makes no sense at all but provides another bright reddish glow. Working with the great German cinematographer Michael Ballhaus, Foley turns the industrial town into a nightscape of black shiny streets and glistening light. Indeed, the cinematography makes the town look so glamorous and exciting at night one isn't sure why Johnny wants to leave. *Reckless* is lurid and unconvincing—"brazenly trite," *Variety* called it—yet it could be a hit if the youth audience that went to *Flashdance* has stayed softheaded and if teenage girls are ready to swoon over dreamy locks, inarticulate longing, and hurt, faraway eyes.

THE MUCH TOUTED GERMAN FILM **A Woman in Flames** is about an unhappy graduate student in literature who walks out on her sarcastic bourgeois husband and, without a moment's reflection or doubt, sets up as a high-priced prostitute. Happy now, this sultry, proud beauty, Eve (Gudrun Landgrebe), acts out her contempt for men by refusing to speak civilly to her johns. ("I'll be the best-paid whore around because I'll do the least," she announces.) Nevertheless, when she meets a male prostitute, Chris (Matthieu Carriere), a cool, slinky charmer who services clients of both sexes, she falls in love, and together they set up offices on separate floors of a fancy duplex apartment. Stunning in a complicated rig of leather straps and mesh that leave her breasts exposed, Eve discovers her true calling as a dominatrix, whomping pink-skinned Berliners on their quivering bottoms, or sticking pins into sensitive parts of their anatomies. Yet as Eve gets more and more "committed" to her work, Chris, who likes to give pleasure of a more caressing nature, begins to disapprove of her. Worse than that, he wants to possess her ("I want a baby with you"), just like the husband she left behind. When she refuses, responding insolently ("I dreamed I beat you and you enjoyed it"), he pours vodka (or is it framboise? kümmel?) all over her and sets her afire.

Having broken box-office records in West Germany, *A Woman in Flames* has been selected by the Germans as their official nominee for the foreign-film Oscar, two facts that tell me more about our principal European allies than I care to know. Like most "intellectual" pornography, *A Woman in Flames* is solemnly absurd. The movie offers, I suppose, a few marginal insights into the style of the German business class, a

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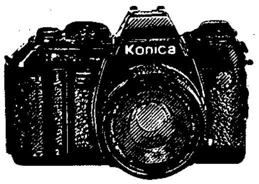

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REFUGE. Four people find themselves on a remote island off the coast of Maine. An idyllic escape turns into a pressure cooker as they soon become enmeshed in a web of mutual attractions and jealousies. Tues., Feb. 28.

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milieu in which—if the film is to be trusted at all—call girls are a way of life. It also offers a great deal of the haughty Miss Landgrebe, a dark-eyed knockout who suggests, in softer moments, a sexier Ingrid Bergman and, when angry, an extremely lewd Leslie Caron.

Gudrun Landgrebe is a genuinely erotic actress; her director, young Robert Van Ackeren, is a genuine fraud. Van Ackeren's direction is disgusting—not because it's erotic, but because it isn't. The sex scenes, which have no heat at all, feature bodies lit like new cars displayed in a showroom. No doubt the sleek, automotive coldness is intentional, a comment on the sensual impoverishment of sex under capitalism, but even bearing this brilliant and highly original insight in mind, I find it hard to attend the mating of a Mercedes and an Audi with any degree of pleasure. Bristling with "advanced" Marxist-feminist attitudes about sex and bourgeois hypocrisy, Van Ackeren, in his brainless way, seems to be trying for Fassbinder's irony; he succeeds only in turning his audience into high-minded, unaroused voyeurs. Surely a "straight" S&M porno picture—such as the immortal *Spank Me, Spank Me*—is morally and aesthetically preferable to this chrome-lined con job.

In brief: Love Letters CHRONICLES AN affair between a young Los Angeles woman (Jamie Lee Curtis)—a soulful D.J.—and a married 40-year-old photographer (James Keach). Like many low-budget American features, it is suffocatingly earnest and overexplicit, but when writer-director Amy Jones stops being sensitive and literary and allows the anxious, hasty sex encounters to build to a proper fury—and beyond a proper fury, into neurotic anguish—she achieves an erotic frankness new to the American screen. James Keach is wooden, but Jamie Lee Curtis, resplendently naked, makes most of the famously sexy American actresses look timid. . . . In **Lonely Guy**, a series of black-comedy gags about depressed New York bachelors, Steve Martin goes up to his rooftop to shout the name of his beloved into the wind only to find men baying on rooftops all around him. Funniest when most wildly improbable, *Lonely Guy* is perhaps the first movie to make self-pity appealing. Martin's glaring, high-pitched exuberance still leaves me cold, but Charles Grodin, as the most alienated and inept single man in New York, gives a performance of genius. Grodin has been flirting with states of non-being for years, and this time he goes over the edge: He's so mild, so slow, so pathetically and patiently masochistic that mold could grow in the spaces between his syllables. See *Lonely Guy* for Grodin alone. ▬

Music/Peter G. Davis

FOLLOWING THE LIEDER

"... Recent recitals by some gifted singers are a welcome sign of a renaissance in a highly demanding style of vocal art..."

Arleen Augér: *An American soprano, now the Teutonic ideal of a romantic heroine.*

FOR AS LONG AS I CAN REMEMBER, A concert that promised an entire evening of German lieder automatically meant a half-empty hall, unless the singers involved happened to be named Fischer-Dieskau or Schwarzkopf. For most lieder lovers, those two artists represented the last gasp of an art once extremely popular in New York, especially among the city's large German immigrant population a couple of generations ago, but now appreciated by only a tiny minority.

Apparently some sort of renaissance is at hand, or perhaps it was mere coincidence that four recitalists in the course of a week gave programs consisting almost exclusively of lieder. Even more surprising, the singers drew large and attentive audiences. Whatever the explanation, recordings certainly played a part in piquing curiosity about the two sopranos in this quartet—both Arleen Augér and Edith Mathis have appeared on hundreds of discs, but neither had ever given a New York recital.

Arleen Augér, in person at Alice Tully Hall, turned out to be one of those intriguing phenomenons that crop up every so often: an American-born singer who began her career in Europe, remained there, and eventually transformed herself into the quintessential German lyric soprano. Her voice, already familiar from records, conforms to the best of this type—a luscious, smoothly rounded, cuddly tone that floats comfortably on the breath and negotiates every difficulty with the ease and purity of a finely tuned instrument. Such a singer can create a rather impersonal aural impression, but Augér's special vocal gifts are complemented, enhanced, and further defined by her physical presence. Statuesque, titian-haired, and supremely self-confident, she strongly suggests that Teutonic feminine ideal embodied by all those archetypal heroines of romantic German opera: devoted, sensitive, modest, and vulnerable creatures who also exude a tantalizing aura, vague but unmistakable, of suppressed sensuality.

Augér is a very busy singer in Germany—and no wonder, with all this in her favor—particularly since she has absorbed the musical manners of the country so completely and naturally. In this respect she differs from two of her famous American predecessors, Claire Watson and Evelyn Lear. They too became naturalized "German" sopranos, virtually indistinguishable from the real thing, but both accomplished that feat more through conscious intellectual decisions than by sheer instinct. There is nothing at all ersatz about Augér's voice or the way in which she uses it. Each selection could not have been given more spontaneous or idiomatic interpretations, from the tender melancholy of Mozart's *Abendempfindung* through the breathless love confessions of Schumann's *Aufträge* to the sassy insinuations of Strauss's *Schlechtes Wetter.* Dalton Baldwin's pristine piano accompaniment added further distinction.

Swiss-born **Edith Mathis** personifies a different sort of German soprano, although at her 92nd Street Y recital she sang several of the same Mozart and Strauss songs, as well as groups by Schubert and Brahms. With her gamine figure and bright, silvery soprano, Mathis would be cast as a soubrette in that typical romantic opera, the soulful heroine's perky, good-humored companion. This singer's art runs much deeper than that, though: The lightest flick of her voice illuminates the interior dramatic life of a song without a hint of mannerism or artifice. When profiled so poignantly and truthfully, Schubert's Mignon, Klärchen, Gretchen, and Suleika suddenly emerge as very real, individualized personalities, and lieder once again becomes an intensely relevant form of musical expression. We have waited far too long for Mathis's first recital. She must return for many more.

Now that I think of it, **Hermann Prey** should have been mentioned earlier, along with Fischer-Dieskau and Schwarzkopf, as a lieder singer whose recitals have nourished the art and helped keep it vital for nearly 30 years. The baritone's latest Carnegie Hall concert, with Helmut Deutsch at the piano, was devoted to Brahms and thoughtfully organized into four contrasting groups: seven songs dealing with various aspects of love, the *Four Serious Songs* on biblical texts, selections from the cycle *Die schöne Magelone,* and seven folk-song settings. Prey's voice may be a shade less flexible and glowing than it once was—the tone has thickened a bit and taken on a slightly grainier consistency—but he remains a disarming singer. There are many ways to reach the heart of a song, but Prey has, for my taste at least, always taken the best route by

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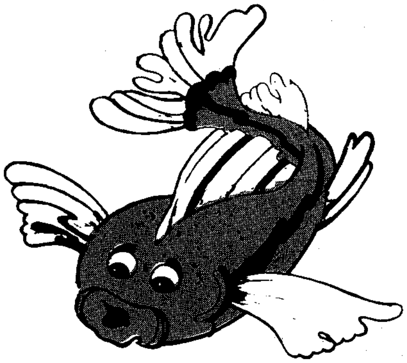

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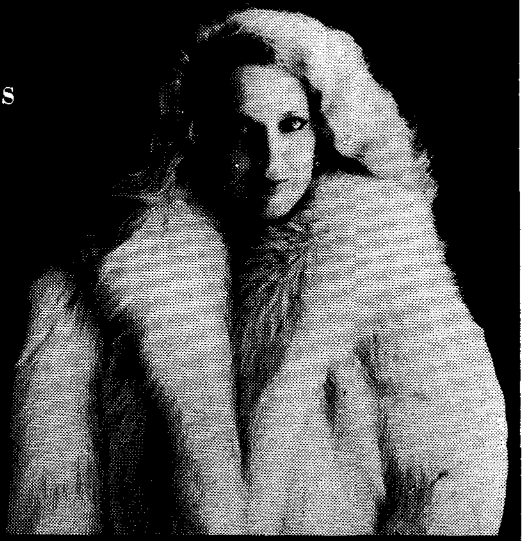

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putting the vocal line first and allowing effects of mood, drama, and verbal nuance to grow organically from the basic lyrical impulse. In other words, he approaches lieder from the composer's point of view, and Brahms would surely have approved of a singer who immerses himself so completely in the music.

Martti Talvela's recital at the Metropolitan Opera definitely ran a poor fourth in this week of song. Nearly everything the bass sang emerged as a blunt, dry, monotonous roar, even when he modulated dynamic levels. The driving sledgehammer energy of this dull voice managed to charge Mussorgsky's *Songs and Dances of Death* with a certain theatrical vigor, but compared with Prey's rapturous renditions, Brahms's *Four Serious Songs* droned on endlessly. James Levine must have sensed the expressive vacuum, since he filled it with piano accompaniments of unusual power, poetry, and perceptive detail.

Recordings generally indicate significant trends in musical taste, and a number of recent releases suggest that German song may in fact be finding a new audience. Of course there are always fresh insights from the indefatigable **Fischer-Dieskau**, including his latest thoughts on Schubert's *Schwanengesang* (Philips 6514 383), this time with Alfred Brendel at the piano, and an even more valuable all-Schoenberg recital (Electrola 067-1467421). Two very different but equally absorbing versions of Schubert's *Winterreise* cycle are well worth investigating: **Hakan Hagegard**'s touchingly intimate account on RCA (ARC 2-4861) and **Kurt Moll**'s more somberly weighted narrative on Orfeo (S 042832). **Lucia Popp** is enchanting as usual in a collection of children's folk songs (Orfeo S 078831), while **Bernd Weikl** explores two lengthy ballads—over twenty minutes each—by Johann Zumsteeg, an important predecessor of Schubert's (Orfeo S 074831).

Best of all, British E.M.I. has once again dug into its archives to produce another huge compilation of historical material, eight discs of songs by Schumann and Brahms recorded between 1901 and 1952 (RLS 1547003). Two earlier installments in this series, one devoted to Wolf (RLS 759) and the other to Schubert (RLS 766), were eagerly pounced on by collectors, and this superb sequel is just as desirable. Here are 130 songs interpreted by 77 legendary singers of the past, from Marian Anderson to Gustav Walter, who trace the evolving performance tradition of German lieder in our century—a fascinating journey with revelations at every turn. All three of these indispensable sets are imported by International Book and Record Distributors, 40-11 24th Street, Long Island City, New York 11101. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

For the Kitchen

BARNEY GREENGRASS IS OFFERING FOOD and non-food items on sale: Toshiba My Café HCD-850 8-cup automatic coffeemakers with built-in bean grinder, retail $160, here $119.95 (including a pound of coffee beans); Sunbeam Vista professional food processors, retail $250, here $194.95 (including five free blade attachments, retail $95); pickled herring in cream sauce, was $2.49 and $4.89 for 8- and 16-oz. jars, respectively, now $1.99 and $3.98; Celestial Seasonings herbal-tea bags in assorted flavors, retail $2.39 for a 24-bag box, here $1.69; Lazzaroni amaretti, retail $7.98 for a 1-lb. tin, here $6.49; Carr's Table Water crackers, retail $1.39 and $4.50 for 4- and 14.12-oz. containers, respectively, here 89 cents and $3.69; Canadian stoned-wheat thins, retail $1.59 for a 10.6-oz. box, here $1.09; Pommery mustard, from France, with cognac, retail $7.50 for a 17.5-oz. stone crock, here $5.59; Sable & Rosenfeld hot Russian-style mustard, retail $4.49 for an 8-oz. jar, here $3.49; Tiptree preserves, from England, now 25 percent off; Elizabeth Shaw English mints, retail $6.39 for a 7-oz. drum, here $4.79; Colombian-supremo, mocha-Java-style, French-roast Colombian, and house-blend coffee beans, all ground to order, were $5.50 a lb., now $4.25; Swiss-process-water-decaffeinated beans, were $6.98 a lb., now $5.79. Also, all Twinings tea is on sale, including English breakfast, Earl Grey, orange pekoe, black currant, and Darjeeling: 25-bag boxes, retail $2.49–$2.99, here $1.89; 4-oz. tins, retail $3.88–$4.49, here $2.99; and much more. Checks accepted on $10-minimum purchase; no credit cards; refunds possible. *Barney Greengrass, 541 Amsterdam Ave., near 86th St. (724-4707); Tues.–Sat. 8:30 a.m.–5:45 p.m. and Sun. till 4 p.m.; through 2/29.*

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DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

For Kiddies

THE TWO EEYORE BOOKSTORES, ON THE East and West Sides, are holding a ten-day sale during which they will discount every hardcover book, record, and cassette by 20 percent of the list price. The selection—particularly in the Madison Ave. store—is tremendous. A.E., M.C., V., checks accepted; exchanges possible. *Eeyore's Books for Children, 2252 Broadway, near 81st St. (362-0634), Mon.–Sat. 10 a.m.–6 p.m. and Sun. 10:30 a.m.–5 p.m.; 1066 Madison Ave., near 81st St. (988-3404), Mon.–Sat. 10 a.m.–6 p.m. and Sun. noon–5 p.m.; 2/8–17 only.*

Anniversary Sale

THIS WOOL SHOP IS CELEBRATING ITS third anniversary by offering 25–40 percent off all natural-fiber yarns and patterns for two weeks. A few examples: Tahki Donegal tweed and Soho bulky wool yarns, were $6 a 100-g. skein, now $4.50; Tahki Saratoga wool yarn, was $7.20 a 50-g. ball, now $5; Berger du Nord Prodiges wool-worsted yarn, was $3.50 a 50-g. ball, now $2.50; Berger du Nord bulky sport-weight wool yarn, was $6 a 100-g. ball, now $4.50; Andean alpaca yarn in assorted weights and colors, now 30 percent off; a large assortment of discontinued and one-of-a-kind yarns, now $1–$2 a skein; all knitting-pattern books, now 30 percent off. Checks accepted; no credit cards; all sales final. *Dariff Design Associates, Inc., 80 Fifth Ave., at 14th St., ninth floor (243-8091); Mon.–Wed. and Fri. 10 a.m.–6 p.m., Thurs. till 7:30 p.m., and Sat. 11 a.m.–5 p.m.; through 2/18.*

For Men

NIB'S MEN'S SHOP IS CELEBRATING THE presidential birthdays with a sale: suits and sport jackets by Alexander Julian, Aquascutum, Chaps, Cricketeer, Geoffrey Beene, and others, were $169–$375, now $119–$259; English overcoats, were $285 and $295, now $171 and $177; suburban coats and outerwear jackets by London Fog, Mighty Mac, Mirage, and Zero King, were $65–$395, now $39–$237; sport shirts by Arrow, John Weitz, and Yorke, now 50 percent off; turtleneck shirts by Cross Creek, Damon, and Robert Bruce, now 50 percent off; designer ties by Courcheval, Damon, Giorgio Sant'Angelo, and others, now 50 percent off; slacks by Jaymar-Ruby, Royal Palm, and Sansabelt, were $37.50–$70, now $28–$52.50; raincoats by London Fog and Misty Harbor, were $132–$225, now $105–$179; dress shirts by Arrow, Damon, and Oleg Cassini, now 20 percent off; pajamas and robes by Diplomat and John Weitz, now 20 percent off; shoes by Freeman, Johnston & Murphy, and Timberland, now 20 percent off. A.E., M.C., V., checks accepted; refunds possible on unaltered merchandise. *Nib's Men's Shop, 72-28 Main St., Flushing (263-8088); Mon. and Wed. 9:30 a.m.–8 p.m., and Thurs.–Sat. till 5 p.m.; closed noon–12:45 p.m.; 2/8–20 only.*

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JUDY HAS BEEN TEACHING TUMBLING TO children one and a half to five years old for twelve years now and is opening her own studio with a reduction in her usual rates. The course lasts four months, and classes are held once or twice a week, 45 minutes a session. Toddlers meet in the morning, preschoolers in the afternoon, and the hours are arrangeable. For one session per week, it's usually $175, now $135; for two sessions, it's usually $300, now $250. Registration is an additional $15. Checks accepted; no credit cards. *Judy's Gym, 201 West 81st St. (724-9484); call Mon.–Fri. noon–2 p.m. and 5–7 p.m. and Sat. and Sun. noon–5 p.m.; registration through 2/29.*

For Men

THIS TINY SHOP IS CRAMMED WITH stylish and heavily discounted clothing for men, much of it with famous labels. The merchandise changes frequently. A few examples: Fox Run soft-leather jackets in brown, black, or gray, sizes 38–46, here $99; Stanley Blacker corduroy trousers, sizes 30–42, here $19; London Fog fiberfill storm coats in taupe, here $69; Sahara Club sweatshirts, sizes S–L, here $10.99; Toni Lambert long-sleeved cotton sweaters, sizes S–L, here $21.99; famous-maker samples, here 50 percent off; also, many shirts, ties, socks, and more. A.E., M.C., V., checks accepted; refunds possible. *Mark Down, 339 Park Ave. South, near 25th St. (982-7731); Mon.–Fri. 8 a.m.–6 p.m. and Sat. 10:30 a.m.–3:30 p.m.; while stock lasts.* ▬

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A Complete Entertainment Guide for the Week Beginning February 8.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Scrubbers." #2—Thru Feb. 6: "Spellbound"; "Notorious." Feb. 7: "Bob le Flambeur"; "A Man Escaped." Feb. 8-9: "The Big Red One"; "Verboten!" Feb. 10-11: "My Little Chickadee"; "I'm No Angel." Beg. Feb. 12: "The Lady Vanishes (1938)"; "The 39 Steps (1935)."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "Berlin Alexanderplatz."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Feb. 9: "Danton." Opening Feb. 10: "Burroughs." **AGEE ROOM—**"When the Mountains Tremble"; "Nicaragua: Report From the Front."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—Thru Feb. 9: "The Loveless." Opening Feb. 10: "Android."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Feb. 9: "Signals Through the Flames." Feb. 10-11: "Magnum Force"; "Dirty Harry." Feb. 12: "A Fistful of Dollars"; "For a Few Dollars More."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Feb. 9: "Local Hero."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 6: "Walkabout"; "Picnic at Hanging Rock." Feb. 7: "The Odd Couple"; "A New Leaf." Feb. 8: "The Seven Year Itch"; "How to Marry a Millionaire." Feb. 9: "Wait Until Dark"; "Charade." Feb. 10-11: "The Women"; "Dinner at Eight." Feb. 12: "Charlie Chan at the Race Track"; "Charlie Chan in Castle in the Desert."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 9: "The Big Chill"; "My Favorite Year."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Feb. 7: "Catch-22"; "if. . ." Feb. 8-9: "Lola"; "Christiane F." Feb. 10-11: "Sophie's Choice"; "The World According to Garp." Beg. Feb. 12: "Hollywood Out-takes"; "Allegro Non Troppo."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Lonely Guy." #2—Thru Feb. 9: "Gorky Park." Beg. Feb. 10: "Reuben, Reuben."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #2—"Vertigo." #3—"La Balance." #4—"Rear Window."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Never Cry Wolf."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Right Stuff."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Star 80."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Terms of Endearment."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Angel." #2—"Reckless." #3—"Broadway Danny Rose."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Scarface." #2—"Silkwood."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"The Right Stuff." #2—"To Be or Not to Be." #3—"D.C. Cab." #4—"Hot Dog. . .The Movie." #5—Thru Feb. 9: "Never Say Never Again." Beg. Feb. 10: "Sudden Impact." #6—"Slayground."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—Thru Feb. 9: "Easy Money"; "Class." #2—582-5070. "Angel."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Never Cry Wolf."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Star 80."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Reckless." #2—Thru Feb. 9: "Sudden Impact." Opening Feb. 10: "Unfaithfully Yours."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Uncommon Valor." **EMBASSY 3—**"Wild Style." **EMBASSY 4—**"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Feb. 6: "The Devils"; "Marat/Sade." Feb. 7-8: "Mondo Trasho"; "Multiple Maniacs"; "The Alternative Miss World." Feb. 9-11: "Mad Max"; "Under Fire." Beg. Feb. 12: "The Tenant"; "Repulsion." #2—Feb. 6-7: "The Stationmaster's Wife"; "The White Rose." Feb. 8-9: "The Pawnbroker"; "The Chosen." Feb. 10-11: "The Dark Crystal"; "Lord of the Rings." Feb. 12: "Romeo and Juliet (1966)"; "Don Quixote."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"The Lonely Guy." #2—Thru Feb. 9: "Stuck on You." Opening Feb. 10: "Deathstalker."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Rescuers"; "Mickey's Christmas Carol."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Backstage at the Kirov."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yentl."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "The Riddle of the Sands."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Feb. 9: "Reuben, Reuben." Opening Feb. 10: "Unfaithfully Yours."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru Feb. 9: "Educating Rita." Opening Feb. 10: "The Compleat Beatles."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Reuben, Reuben."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "To Be or Not to Be."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "A Woman in Flames."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Confidentially Yours."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Right Stuff." #2—"Star 80."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "El Norte." **CORONET—**"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Tender Mercies."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "And the Ship Sails On." **CINEMA II—**753-0774. "The Dresser."

61st Street & Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Scarface." #2—832-2720. Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Reuben, Reuben."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Broadway Danny Rose."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The Big Chill." #2—"Reckless."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Night of the Shooting Stars."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Local Hero."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Never Cry Wolf."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Lonely Guy." #2—"Angel."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Star 80." #2—"Reckless."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "Gorky Park."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Basileus Quartet." #2—"Nostalghia." #3—"Dear Maestro."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—"Vertigo."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Feb. 6: "The African Queen"; "Beat the Devil." Feb. 7-8: "You Were Never Lovelier"; "Sun Valley Serenade." Feb. 9-11: "Roman Holiday"; "To Catch a Thief." Beg. Feb. 12: "The Roman Spring of Mrs. Stone"; "Waterloo Bridge."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Carmen." #2—"Love Letters."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Around the World in 80 Days." #2—"Reckless." #3—"Star 80." #4—"Never Cry Wolf."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1 & #2—"Broadway Danny Rose."

95. THALIA—95th St. W. of B'way. 222-3370. Feb. 6: "Shoot the Piano Player"; "Mississippi Mermaid." Feb. 7: "Carmen Jones"; "Georgia, Georgia." Feb. 8; "The Sword"; "Hoodlum Soldier's Greatest Escape." Feb. 9: "La Chienne"; "Scarlet Street." Feb. 10-11: "The Magic Flute"; "Aida." Feb. 12: "Right Out of History: The Making of Judy Chicago's Dinner Party"; "Simone de Beauvoir."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Feb. 6: "The World According to Garp"; "Slaughterhouse Five." Feb. 7: "The Big Heat"; "Kiss of Death." Feb. 8: "High Society"; "Anchors Aweigh." Feb. 9: "The Go-Between"; "The Servant." Feb. 10: "Midnight Cowboy"; "Raging Bull." Feb. 11: "Gunga Din"; "The Man Who Would Be King." Feb. 12: "Bread and Chocolate"; "Peppermint Soda."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"The Lonely Guy." #2—"The Return of Martin Guerre." #3—"Scarface." #4—Thru Feb. 9: "Rear Window." Beg. Feb. 10: "The Smurfs and the Magic Flute."

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Feb. 9: "Slayground"; "The House Where Death Lives." #2—"Scarface."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor"; "The Smurfs and the Magic Flute."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.: "Man Belongs to Earth"; Mon.-Fri., 11:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m.: "To Fly" & "Living Planet"; Fri.-Sat., 6 p.m.: "Living Planet" & "Man Belongs to the Earth"; Fri.-Sat., 7:30 p.m.: "To Fly" & "Man Belongs to the Earth."

BROOKLYN COLLEGE—Whitman Hall, Brooklyn Center for the Performing Arts, Flatbush. 434-1900. Adm. $4. Feb. 11, 2 p.m.: "Florence and Italy's Hill Towns" by Robin Williams.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; children & senior citizens $1. Feb. 8, 8 p.m.: "The Tawny Pipit" (1947) by Bernard Miles & Charles Saunders.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Feb. 10, 8 p.m.: "Oroboros"(1983) by Amnon Buchbinder, & "Criminal Language" (1981) by Buchbinder & John Owen III. Feb. 11, 8 p.m.: Thirty Years of Experimental Cinema in France (1950-1980), Program III: "La Vache Qui Rumine" (1970) & other films by Georges Rey, "Signal" (1975) by Jean Le Gac, & "Images du Monde" (1969) by Henri Michaux & Eric Duvivier. Feb. 12, 8 p.m.: "When the Pie Was Opened" (1941), "N or NW" (1937), "Colour Box" (1935), "Trade Tattoo" (1937), "Free Radicals" (1958) & other films by animator Len Lye.

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MOVIES

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Feb. 8, at 1, 3:15, 6 & 8:30 p.m.: "I Married a Witch" (1942) by René Clair, with Veronica Lake & Fredric March.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Feb. 9-10, 7:30 p.m.: "Amagi Pass" (1983) by Haruhiko Mimura.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Adm. $4; students & senior citizens $2.50; members $1. Feb. 12, 4 p.m.: "Routes of Exile: A Moroccan Jewish Odyssey" (1982) by Eugene Rosow & Howard Dratch.

THE KITCHEN—484 Broome St. 925-3615. Free: Feb. 7, 7-10 p.m., in the Cable Review Lounge: "Paper Tiger Television," & "Cast Iron TV." Adm. $5; members $3.50: Feb. 10-11, 6:30 & 9 p.m.: Four biographical documentaries on American composers by Peter Greenaway (two each at 6:30 & 9 p.m.). Free: Thru Feb. 24, Tue.-Sat., 1-6 p.m.: "A Gap" by Tim Burns. Free: Video Viewing Room, thru Feb. 28: 1 p.m.: "Mix"—Recent short works; 2 p.m.: "Romance" (1976) by Ed Bowes; 4:15 p.m.: "Anthem" (1983) & "Reasons for Knocking at an Empty House" (1983) by Bill Viola; 4:45 p.m.: "The Land o' Lakes Butter Box Theory" (1983) & "Noli me Tangere" (1983) by George Landow (a.k.a. Owen Land).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Feb. 11, 8 p.m.: "Ezra Pound/American Odyssey" (1983) by Lawrence Pitkethly. Feb. 12, 8 p.m.: Thirty Years of Experimental Cinema in France (1950-1980), Program 2: "La Villa Santo Sospir" (1951) by Jean Cocteau, & "Le Film Est Déjà Commencé?" (1951) by Maurice Lemaitre.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Mar. 3: Critics' Choice. Thru Apr. 5: Hitchcock by Hitchcock.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Feb. 6, 8 p.m.: "The Return of Martin Guerre" (1982) by Daniel Vigne, with Gérard Depardieu. Feb. 7-8, 8 p.m.: "Céleste" (1982) by Percy Adlon. Feb. 9, 8 p.m., Feb. 10-11, 8 & 10 p.m., Feb. 11, 3:45, 5:30 & 7:30 p.m.: "The Grey Fox" (1983) by Phillip Borsos; Feb. 10, 7:30 p.m.: "It's One Family—Knock on Wood," "Itzhak Perlman—In My Case Music," "Part of Your Loving," "One Generation Is Not Enough" & "It's All in My Hands" by Tony de Nonno.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. Feb. 11, 1:30 p.m.: "Benji" (1974) by Joe Camp.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Feb. 7, 12 noon: "The Emperor Jones" (1933) by Dudley Murphy, with Paul Robeson, & "Paul Robeson: Tribute to an Artist" (1979); 2:30 p.m.: "Hot Pepper" (1973) by Les Blank, "Diro and His Talking Musical Bow" (1979), & "Black Music in America" (1971). Feb. 9, 12 noon: "Rise Up and Walk" (1981). At the **Jefferson Market branch, 425 Ave. Americas.** Free. Feb. 9, 6 p.m.: "A Nous la Liberté (1931) by René Clair.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "Wuthering Heights" (1954) by Luis Buñuel. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 11, 2 p.m.: "Things to Come" (1936) by William Cameron Menzies.

ST. ANN'S AND THE HOLY TRINITY CHURCH—Montague St. at Clinton St., Brooklyn Heights. 875-6960. Free. Feb. 10, 8 p.m.: "Night and Fog" by Alain Resnais, & "Gods of Metal" by the Maryknoll Sisters.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Feb. 10-12, 6 & 9:30 p.m.: "Made in U.S.A." (1966) by Jean-Luc Godard, & (at 7:30 & 11 p.m.) "The Big Sleep" (1946) by Howard Hawks, with Lauren Bacall & Humphrey Bogart.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Mar. 4: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "PM Magazine" (1982-4) by Dara Birnbaum. At the **Fairfield County branch, One Champion Plaza, Atlantic St. at Tresser Blvd., Stamford, Ct.** 203-358-7630. Free. Thru Mar. 21: Tue.-Sat., 11 a.m.-5 p.m.: "Calder's Little Circus" (1961) by Carlos Vilardebo.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603. Adm. $6. The Holocaust: Guilt and Responsibility. Feb. 9, 8 p.m.: "Mr. Klein" (1977) by Joseph Losey.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Feb. 9: "Stuck on You." #2—Thru Feb. 9: "Angel." #3—Thru Feb. 9: "The Lonely Guy"; "The House Where Death Lives."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Scarface."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Angel." #2—"Wild Style"; "The House Where Death Lives."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Terms of Endearment." #2—"Reckless."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Silkwood." #2—"To Be or Not to Be."

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Silkwood." #2—"Scarface." #3—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Unfaithfully Yours." #4—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Unfaithfully Yours."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Stuck on You." #2—"Never Cry Wolf."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Star 80."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Reckless." #2—"The Lonely Guy." #3—"Scarface."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Stuck on You." #2—"Angel." #3—"Sudden Impact." #4—"Reckless." #5—"Star 80." #6—"Scarface." #7—"The Lonely Guy." #8—"Terms of Endearment." #9—"The House Where Death Lives." #10—"Easy Money"; "Class."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"The Lonely Guy." #2—"Star 80." #3—"Silkwood." #4—Thru Feb. 9: "Scarface." Beg. Feb. 10: "The Smurfs and the Magic Flute." #5—"Reckless."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Scandalous." #2—"Never Cry Wolf."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Flashdance"; "Staying Alive." #2—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "The Smurfs and the Magic Flute."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Terms of Endearment." #2—"Angel." #3—Thru Feb. 9: "Easy Money"; "Class."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Scarface." #2—"Reckless." #3—"Star 80." #4—Thru Feb. 9: "Slayground." Beg. Feb. 10: "Unfaithfully Yours."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Terms of Endearment." #2—"Stuck on You." #3—"Reckless." #4—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Flashdance"; "Staying Alive."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Silkwood." #2—"The Big Chill."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Uncommon Valor." #2—Thru Feb. 9: "The Lonely Guy." #3—Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "To Be or Not to Be."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Feb. 9: "Educating Rita." #2—Thru Feb. 9: "Rear Window."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Angel." #2—"Terms of Endearment."

225. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—"Yentl." #2—"Scarface." #3—"Reckless." #4—"Star 80."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Deathstalker"; "Street Girls."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Feb. 9: "Sudden Impact."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Feb. 9: "Easy Money"; "Class."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Feb. 9: "Stuck on You." #2—"To Be or Not to Be." #3—"Silkwood." #4—"Never Cry Wolf."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "The Lonely Guy."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Feb. 9: "The Lonely Guy." #2—Thru Feb. 9: "To Be Or Not to Be."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Feb. 9: "Slayground"; "The House Where Death Lives." #2—Thru Feb. 9: "The Power." Beg. Feb. 10: "Deathstalker." #3—"Reckless."

238. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Feb. 9: "Sudden Impact"; "Twilight Zone—The Movie." #2—Thru Feb. 9: "Stuck on You"; "Squeeze Play."

239. WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave. 384-0075. Thru Feb. 9: "The House Where Death Lives"; "Beyond the Gate"; "Trick or Treat." Beg. Feb. 10: "Deathstalker."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Flashdance"; "Staying Alive." #2—Thru Feb. 9: "The House Where Death Lives."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. Thru Feb. 9: "Stuck on You."

303. NEW DORP—HYLAN— 351-6601. #1—"Terms of Endearment." #2—"Silkwood."

304. NEW DORP—LANE— 351-2110. Thru Feb. 9: "The Lonely Guy."

305. NEW DORP—RAE— 979-0444. #1—"Hot Dog. . .The Movie." #2—"Star 80."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Reckless." #2—"Scarface."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Star 80." #2—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Unfaithfully Yours."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Never Cry Wolf."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Feb. 9: "Scarface." Beg. Feb. 10: "Deathstalker." #2—"Star 80." #3—"Reckless." #4—"Slayground."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Star 80." #2—Thru Feb. 9: "Easy Money"; "Class."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Silkwood." #2—"Reckless." #3—"Local Hero." #4—"Never Cry Wolf."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Feb. 9: "Uncommon Valor"; "The Fan." Beg. Feb. 10: "Pieces"; "The Fifth Floor."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"Silkwood." #2—"The Lonely Guy." #3—"Yentl." #4—Thru Feb. 9: "Easy Money"; "Class." Beg. Feb. 10: "Unfaithfully Yours." #5—"Scarface." #6—"Gorky Park." #7—"To Be or Not to Be."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Angel." #2—Thru Feb. 9: "Easy Money"; "Class."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Feb. 9: "Class"; "Easy Money." #2—Thru Feb. 9: "Sudden Impact"; "The House Where Death Lives."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Feb. 9: "Easy Money"; "Class." #2—Thru Feb. 9: "Angel." #3—"Terms of Endearment."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Slayground"; "The House Where Death Lives." #2—"Star 80." #3—"Silkwood."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Scarface." #2—Thru Feb. 9: "Wild Style." Beg. Feb. 10: "Deathstalker." #3—"The Lonely Guy." #4—"Stuck on You."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Silkwood." #2—"Yentl."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Feb. 9: "Sudden Impact." #2—Thru Feb. 9: "Educating Rita."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Never Cry Wolf." #2—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Vertigo."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Terms of Endearment."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Scarface." #2—"Star 80." #3—Thru Feb. 9: "Slayground." Beg. Feb. 10: "Unfaithfully Yours." #4—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Deathstalker."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Scarface." #2—"Stuck on You." #3—"Carmen." #4—"To Be or Not to Be." #5—"The Lonely Guy."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Yentl." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Silkwood."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Terms of Endearment." #2—"Stuck on You." #3—"Angel."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Feb. 9: "The House Where Death Lives."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Feb. 9: "Slayground." Beg. Feb. 10: "The Smurfs and the Magic Flute." #2—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Deathstalker." #3—"Scarface."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Feb. 9: "Sudden Impact"; "The House Where Death Lives." Beg. Feb. 10: "Uncommon Valor."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor"; "Beyond the Limit."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Feb. 9: "Angel." Beg. Feb. 10 (tent.): "Wild Style."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Deathstalker." #2—"Star 80."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 9: "The Man Who Loved Women"; "The Survivors." Beg. Feb. 10: "Sudden Impact."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Sudden Impact." #2—"Hot Dog. . .The Movie." #3—"Wild Style."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Feb. 9: "Sudden Impact." #2—Thru Feb. 9: "Two of a Kind."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Angel." #2—"Sudden Impact."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Terms of Endearment." #2—"Reckless."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor"; "Trading Places."

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500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Angel." #2—Thru Feb. 9: "The Big Chill." Beg. Feb. 10: "Uncommon Valor."

501. **BALDWIN—RKO—** 223-9230. Thru Feb. 9: "Stuck on You."

502. **BELLEROSE—RKO—** 775-1351. Thru Feb. 7: "Christine." Beg. Feb. 8: "Two of a Kind."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Feb. 9: "Sudden Impact." #2—Thru Feb. 9: "Hot Dog. . .The Movie."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Feb. 9: "The Man Who Loved Women."

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Reckless." #2—"Star 80." #3—"Scarface." #4—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Deathstalker."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "The Big Chill." #2—Thru Feb. 9: "Hot Dog. . .The Movie." Beg. Feb. 10: "Angel."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK—RKO FLORAL—** 352-2280. Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Flashdance"; "Staying Alive."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Reckless." #2—"The Lonely Guy."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"Star 80." #2—"Silkwood." #3—"Terms of Endearment."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. Thru Feb. 9: "Easy Money"; "Class."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Vertigo." #2—"Reckless." #3—"Star 80."

524. **HEWLETT—RKO—** 791-6768. Thru Feb. 7: "Christine." Beg. Feb. 8: "Two of a Kind."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Feb. 9: "The Riddle of the Sands." Beg. Feb. 10: "Deathstalker." #2—"The Big Chill."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Silkwood." **SOUTH—**"Scarface."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Feb. 9: "Easy Money"; "Class." Beg. Feb. 10: "Flashdance"; "Staying Alive." #2—Thru Feb. 9: "Stuck on You." #3—"Never Cry Wolf."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—"The Big Chill." #2—Thru Feb. 9: "Sudden Impact." Beg. Feb. 10 (tent.): "Uncommon Valor."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Stuck on You." #2—Thru Feb. 9: "Easy Money"; "Class." #3—"Angel." #4—"Terms of Endearment." #5 & #6—"Broadway Danny Rose.

532. **LONG BEACH—LIDO—** 432-0056. Thru Feb. 9: "Sudden Impact"; "Partners." Beg. Feb. 10: "Angel"; "Alien."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Scarface." #2—"Reckless." #3—"Yentl." #4—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Vertigo."

534. **LYNBROOK—STUDIO ONE—** 599-1444. "Carmen."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor." #2—Thru Feb. 9: "The Man Who Loved Women." Beg. Feb. 10 (tent.): "The Big Chill."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Never Cry Wolf." #2—"Silkwood." #3—"Carmen."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Terms of Endearment."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Silkwood."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"The Big Chill." #2—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Unfaithfully Yours." #3—"Reckless." #4—"Star 80." #5—Thru Feb. 9: "Local Hero." Beg. Feb. 10: "Unfaithfully Yours." #6—"Terms of Endearment." #7—Thru Feb. 9: "Angel." Beg. Feb. 10: "Deathstalker."

542. **MERRICK—GABLES—** 546-0734. Thru Feb. 9 (tent.): "Educating Rita."

543. **MERRICK—HOLIDAY PARK—** 546-1271. "Silkwood."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Educating Rita."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Feb. 9: "Sudden Impact." #2—Thru Feb. 9: "The Big Chill."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Hot Dog. . .The Movie."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Sudden Impact." #2—Thru Feb. 9: "Hot Dog. . .The Movie." Beg. Feb. 10: "Uncommon Valor."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"The Big Chill." #2—Thru Feb. 9: "Easy Money"; "Class." Beg. Feb. 10: "Uncommon Valor."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "The Lonely Guy."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Terms of Endearment." #2—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Flashdance"; "Staying Alive."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "The Smurfs and the Magic Flute." #2—"Hot Dog. . .The Movie." #3—"Sudden Impact."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Feb. 9: "Class"; "Easy Money." Beg. Feb. 10: "Uncommon Valor."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "The Right Stuff."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Silkwood." #2—"Star 80."

559. **ROSLYN—ROSLYN—** 621-8488. #1—Thru Feb. 9: "La Balance." Beg. Feb. 10: "Backstage at the Kirov." #2—"The Big Chill."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"Star 80." #2—Thru Feb. 9: "Uncommon Valor." Beg. Feb. 10: "Vertigo." #3—"Never Cry Wolf."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Yentl."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—Thru Feb. 9: "Easy Money"; "Class." #2—"To Be or Not to Be." #3—"Silkwood."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Yentl." #2—"The Lonely Guy." #3—"Stuck on You." #4—"Angel." #5—"Star 80." #6—"Reckless." #7—"Broadway Danny Rose." #8—"Scarface." #9—"Sudden Impact." #10—"Terms of Endearment." #11—"The House Where Death Lives."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Rear Window." #2—Thru Feb. 9: "Easy Money"; "Class."

571. **WANTAGH—RKO—** 781-6969. "The Lonely Guy."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Feb. 9: "The House Where Death Lives." Beg. Feb. 10: "Deathstalker." #2—"Stuck on You." #3—"Uncommon Valor."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Feb. 9: "The Big Chill." #2—Thru Feb. 9: "Aida." Beg. Feb. 10: "Boris Godounov."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "Scarface."

602. **BABYLON—RKO—** 669-0700. #1—Thru Feb. 9: "Stuck on You." #2—"Never Cry Wolf."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Reckless." #2—"Terms of Endearment." #3—"Uncommon Valor."

604. **BAY SHORE—CINEMA—** 665-1722. Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Unfaithfully Yours."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Star 80." #2—"Angel."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor."

612. **CENTER MORICHES—CENTER—** 878-2100. "Sudden Impact."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "The Smurfs and the Magic Flute."

615. **COMMACK—MAYFAIR—** 543-0707. "Silkwood."

616. **COMMACK–MULTIPLEX–** 462-6953. #1—"Angel." #2—"Yentl." #3—"Uncommon Valor." #4—"The Big Chill." #5—"The Lonely Guy." #6—"Reckless." #7—"Scarface." #8—"Terms of Endearment." #9—"Sudden Impact." #10—"Star 80."

617. **COMMACK–RKO–** 499-4545. #1—"To Be or Not to Be." #2—"Never Cry Wolf."

619. **CORAM–CORAM–** 698-7200. Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Uncommon Valor."

621. **CORAM–PINE–** 698-6442. #1—"Reckless." #2—"Yentl."

622. **DEER PARK–DEER PARK–** 667-2440. Thru Feb. 9: "Sudden Impact."

625. **EAST HAMPTON–CINEMAS–** 324-0448. #1—"Never Cry Wolf." #2—"Terms of Endearment." #3—"The Riddle of the Sands." #4—"The Lonely Guy." #5—Thru Feb. 9: "Local Hero." Beg. Feb. 10: "Vertigo."

626. **EAST NORTHPORT–LARKFIELD–** 261-0043. Thru Feb. 9: "Class"; "Easy Money."

627. **EAST SETAUKET–RKO FOX–** 473-2400. "Reckless."

628. **ELWOOD–ELWOOD–** 499-7800. #1—"Star 80." #2—"Terms of Endearment."

629. **FARMINGVILLE–COLLEGE PLAZA–** 698-2200. #1—"Stuck on You." #2—Thru Feb. 9: "Angel"; "The House Where Death Lives." Beg. Feb. 10: "Deathstalker."

632. **HUNTINGTON–RKO SHORE–** 421-5200. #1—"Silkwood." #2—"Star 80." #3—"Local Hero." #4—Thru Feb. 9: "Stuck on You."

633. **HUNTINGTON–RKO WHITMAN–** 423-1300. "The Right Stuff."

634. **HUNTINGTON–RKO YORK–** 421-3911. "The Lonely Guy."

635. **ISLIP–ISLIP–** 581-5200. #1—"Silkwood." #2—Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor." #3—"Reckless."

637. **LAKE GROVE–RKO SMITH HAVEN MALL–** 724-9550. "Silkwood."

638. **LAKE RONKONKOMA–LAKESIDE–** 981-7100. Thru Feb. 9: "Sudden Impact."

639. **LINDENHURST–LINDENHURST–** 888-5400. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor."

640. **MATTITUCK–MATTITUCK–** 298-4405. #1—Thru Feb. 9: "Uncommon Valor." #2—Thru Feb. 9: "Scarface." #3—Thru Feb. 9: "Hot Dog. . .The Movie."

642. **NESCONSET–SMITHTOWN ALL-WEATHER INDOOR–** 265-8118. Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Deathstalker." **OUTDOOR**—Thru Feb. 9: "The Lonely Guy"; "Dr. Detroit." Beg. Feb. 10: "Stuck on You"; "Waitress!"

643. **NORTH BABYLON–NORTH BABYLON–** 667-2495. #1—"Silkwood." #2—Thru Feb. 9: "Educating Rita."

644. **NORTHPORT–NORTHPORT–** 261-8600. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor."

645. **OAKDALE–OAKDALE–** 589-8118. Thru Feb. 9 (tent.): "The Big Chill."

648. **PATCHOGUE–PATCHOGUE–** 475-0601. #1—"Star 80." #2—"Terms of Endearment." #3—"Yentl."

649. **PATCHOGUE–RKO PLAZA–** 475-5225. #1—"Silkwood." #2—"The Lonely Guy."

650. **PATCHOGUE–SUNRISE ALL-WEATHER INDOOR–** 363-7200. "Reckless." **OUTDOOR–** Thru Feb. 9: "Stuck on You"; "Waitress!" Beg. Feb. 10: "Deathstalker."

651. **PATCHOGUE–SUNWAVE–** 475-7766. #1—"To Be or Not to Be." #2—"Never Cry Wolf."

653. **PORT JEFFERSON–MINI EAST–** 928-6555. Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "The Smurfs and the Magic Flute " **WEST**—"Star 80."

654. **PORT JEFFERSON STATION–RKO BROOKHAVEN–** 473-1200. Thru Feb. 7: "Christine." Beg. Feb. 8: "Two of a Kind."

655. **RIVERHEAD–SUFFOLK–** 727-3133. Thru Feb. 9: "Angel." Beg. Feb. 10: "Uncommon Valor."

657. **SAG HARBOR–SAG HARBOR–** 725-0010. Thru Feb. 9: "L'Etoile du Nord." Beg. Feb. 10: "La Cage aux Folles."

658. **SAYVILLE–SAYVILLE–** 589-0232. #1—Thru Feb. 9: "Uncommon Valor." #2—Thru Feb. 9: "Sudden Impact." #3—Thru Feb. 9: "Stuck on You."

660. **SHIRLEY–TWIN–** 281-4466 #1—Thru Feb. 9: "Sudden Impact." #2—Thru Feb. 9: "Hot Dog. . .The Movie."

662. **SMITHTOWN–SMITHTOWN–** 265-1551. "Star 80."

663. **SOUTHAMPTON–SOUTHAMPTON–** 283-1300. #1—"Reckless." #2—"Silkwood." #3—"Star 80."

664. **STONY BROOK–LOEWS–** 751-2300. #1—"Terms of Endearment." #2—Thru Feb. 9: "Easy Money"; "Class." #3—"Uncommon Valor."

666. **WEST ISLIP–TWIN–** 669-2626. #1—Thru Feb. 9 (tent.): "The Big Chill." #2—Thru Feb. 9 (tent.): "Sudden Impact."

667. **WESTHAMPTON–HAMPTON ARTS–** 288-2600. Thru Feb. 9: "Yentl."

668. **WESTHAMPTON–WESTHAMPTON–** 288-1500. Thru Feb. 9: "Educating Rita." Beg. Feb. 10: "Local Hero."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE–BEDFORD PLAYHOUSE–** 234-7300. #1—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "The Smurfs and the Magic Flute." #2—"Silkwood."

701. **BEDFORD VILLAGE–CINEMA 22–** 234-9577. "Terms of Endearment."

702. **BRONXVILLE–BRONXVILLE–** 961-4030. #1—"Stuck on You." #2—Thru Feb. 9: "Educating Rita." Beg. Feb. 10: "Vertigo." #3—"Reckless."

704. **DOBBS FERRY–PICKWICK–** 693-7727. Program unavailable.

705. **GREENBURGH–CINEMA 100–** 946-4680. #1—"The Lonely Guy." #2—"The Night of the Shooting Stars."

707. **HARRISON–SILVER SCREEN–** 835-2961. Feb. 8-12: "Merry Christmas, Mr. Lawrence"; "The Deer Hunter."

708. **HARTSDALE–CINEMA–** 428-2200. #1—"Silkwood." #2—"Never Cry Wolf." #3—"Terms of Endearment." #4—"Reckless."

709. **LARCHMONT–PLAYHOUSE–** 834-3001. "Never Cry Wolf."

710. **MAMARONECK–PLAYHOUSE–** 698-2200. #1—"To Be or Not to Be." #2—"Stuck on You." #3—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Deathstalker." #4—"Star 80."

711. **MOUNT KISCO–MOUNT KISCO–** 666-6900. #1—"Star 80." #2—Thru Feb. 9: "Class"; "Easy Money." Beg. Feb. 10: "Flashdance"; "Staying Alive."

713. **NEW ROCHELLE–LOEWS–** 632-1700. #1—"Angel." #2—Thru Feb. 9: "Easy Money"; "Class."

714. **NEW ROCHELLE–RKO PROCTORS–** 632-1100. #1—"Scarface." #2—Thru Feb. 9: "Stuck on You." #3—"The Lonely Guy." #4—"Silkwood." #5—Thru Feb. 9: "The House Where Death Lives."

715. **NEW ROCHELLE–TOWN–** 632-4000. "Terms of Endearment."

716. **OSSINING–ARCADIAN–** 941-5200. #1—Thru Feb. 9: "Stuck on You." #2—"Silkwood."

717. **PEEKSKILL–BEACH–** 737-6262. #1—"Reckless." #2—"The Lonely Guy." #3—"Yentl." #4—"Rear Window."

719. **PEEKSKILL–WESTCHESTER MALL–** 528-8822. #1—"Silkwood." #2—"Terms of Endearment." #3—Thru Feb. 9: "Star 80." #4—"Never Cry Wolf."

720. **PELHAM–PICTURE HOUSE–** 738-3160. Thru Feb. 9: "The Big Chill." Beg. Feb. 10: "Sudden Impact."

721. **PLEASANTVILLE–ROME–** 769-0720. #1—"Never Cry Wolf." #2—"Terms of Endearment."

722. **RYE–RYE RIDGE–** 939-8177. #1—"Terms of Endearment." #2—"Reckless."

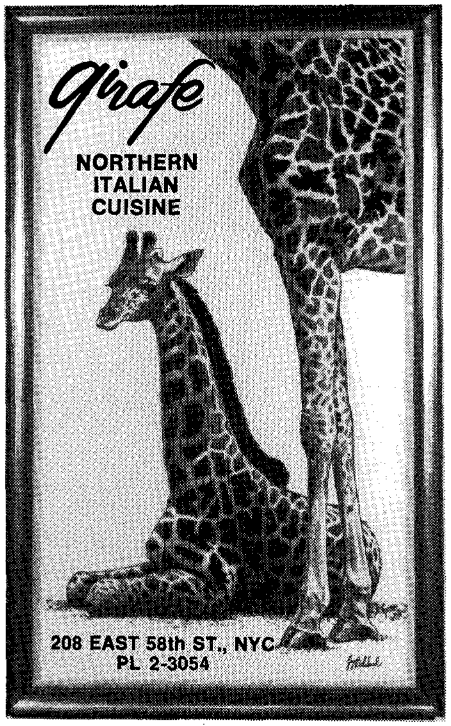
723. **SCARSDALE–FINE ARTS–** 723-6699. "Can She Bake a Cherry Pie?"

724. **SCARSDALE–PLAZA–** 725-0078. "The Big Chill."

727. **WHITE PLAINS–GALLERIA–** 997-8198. #1—"Star 80." #2—Thru Feb. 9: "Hot Dog. . .The Movie."

728. **WHITE PLAINS–UA CINEMA–** 946-2820. Thru Feb. 9: "Wild Style." Beg. Feb. 10: "Unfaithfully Yours."

730. **YONKERS–CENTRAL PLAZA–** 793-3232. #1—"Yentl." #2—Thru Feb. 9: "Silkwood."



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731. **YONKERS—KENT—** 237-3440. #1—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "The Smurfs and the Magic Flute." #2—Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Terms of Endearment." #2—"The Lonely Guy." #3—Thru Feb. 9: "To Be or Not to Be." Beg. Feb. 10: "Unfaithfully Yours." #4—"Star 80."

733. **YONKERS—PARK HILL—** 969-4477. #1—Thru Feb. 9: "Sudden Impact." #2—"Stuck on You." #3—"Wild Style."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Angel." #2—"Stuck on You."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Never Cry Wolf."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Stuck on You." #2—"The Lonely Guy." #3—"The Big Chill." #4—"Hot Dog. . .The Movie" #5—"Reckless."

746. **NEW CITY—TOWN—** 634-5100. #1—"Terms of Endearment." #2—"Star 80."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Scarface." #2—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Unfaithfully Yours."

748. **NYACK—CINEMA EAST—** 358-6631 "Silkwood."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Terms of Endearment."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "To Be or Not to Be."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Uncommon Valor."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Sudden Impact."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Yentl."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Stuck on You."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"The Big Chill." #2—"Rear Window."

774. **DANBURY—CINE—** 743-2200. #1—"Terms of Endearment." #2—"Silkwood." #3—Thru Feb. 9: "Yentl." Beg. Feb. 10: "Unfaithfully Yours."

775. **DANBURY—CINEMA—** 748-2923. #1—"Reckless." #2—"Stuck on You."

777. **DANBURY—PALACE—** 748-7496. #1—"Hot Dog. . .The Movie." #2—"Angel." #3—"Star 80."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Terms of Endearment."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Stuck on You." #2—Thru Feb. 9: "Angel."

780. **FAIRFIELD—COUNTY—** 334-1411. "The Big Chill."

781. **GREENWICH—CINEMA—** 869-6030. #1—"The Lonely Guy." #2—"The Night of the Shooting Stars."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Terms of Endearment." #2—"Silkwood." #3—"Star 80."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Silkwood."

784. **NORWALK—CINEMA—** 838-4504. #1—"Stuck on You." #2—"Hot Dog. . .The Movie."

785. **NORWALK—NORWALK—** 866-3010. Thru Feb. 9: "Angel."

788. **SOUTH NORWALK—SONO—** 866-9202 Thru Feb. 7: "Liquid Sky." Beg. Feb. 8: "The Return of Martin Guerre."

789. **SPRINGDALE—STATE—** 325-0250. Thru Feb. 9: "Scarface." Beg. Feb. 10: "Sudden Impact."

790. **STAMFORD—AVON—** 324-9205. #1—"Stuck on You." #2—"Uncommon Valor."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Reckless." #2—"Angel." #3—"Hot Dog. . .The Movie."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Broadway Danny Rose." #2—Thru Feb. 9: "Yentl." Beg. Feb. 10: "Unfaithfully Yours"

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Reckless." #2—"Hot Dog. . .The Movie." #3—"Yentl."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Star 80." #2—"Broadway Danny Rose." #3—227-9619. "Reckless." #4—226-6666. "Silkwood."

796. **WESTPORT—POST—** 227-0500. "Terms of Endearment."

798. **WILTON—CINEMA—** 762-5678. "The Lonely Guy."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Terms of Endearment." #2—"Silkwood." #3—Thru Feb. 9: "Hot Dog. . .The Movie." Beg. Feb. 10: "Uncommon Valor."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Feb. 9: "The Lonely Guy." #2—Thru Feb. 9: "Angel."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Feb. 9: "Star 80." #2—"Silkwood."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Wild Style." #2—"Angel." #3—"Stuck on You"

805. **JERSEY CITY—STATE—** 653-5200. "Scarface."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Star 80." #2—"Angel." #3—"Reckless." #4—Thru Feb. 9: "Easy Money"; "Class."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Terms of Endearment." #2—"Scarface." #3—"Never Cry Wolf." #4—"The Lonely Guy." #5—"Stuck on You." #6—"Hot Dog. . .The Movie."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Feb. 9: "Sudden Impact"; "Dr. Detroit." Beg. Feb. 10: "Uncommon Valor." #2—Thru Feb. 9: "Angel"; "Sorceress."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Feb. 9: "Sudden Impact"; "Partners." Beg. Feb. 10: "The Big Chill."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Return of the Jedi."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Terms of Endearment." #2—"Wild Style."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Reckless."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10 (tent.): "Deathstalker."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Feb. 9: "Educating Rita." Beg. Feb. 10: "Vertigo."

819. **MILLBURN—RKO—** 376-0800. #1—"The Lonely Guy." #2—"Reckless."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Scarface." #2—"Carmen." #3—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10: "Vertigo."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru Feb. 9: "Hot Dog. . .The Movie." Beg. Feb. 10: "The Smurfs and the Magic Flute." #2—Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Flashdance"; "Staying Alive." #3—Thru Feb. 9: "The Rescuers"; "Mickey's Christmas Carol."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Feb. 9: "Sudden Impact." #2—Thru Feb. 9: "Reckless." #3—Thru Feb. 9: "Stuck on You."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"Star 80." #2—"Never Cry Wolf." #3—Tent.: "Educating Rita."

828. **VERONA—VERONA—** 239-0880. "To Be or Not to Be."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Silkwood." #2—Thru Feb. 9: "Star 80." #3—"Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Feb. 9: "Sudden Impact."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Feb. 9: "The Big Chill." Beg. Feb. 10: "Flashdance"; "Staying Alive." #2—Thru Feb. 9: "Stuck on You"

842. **ELIZABETH—ELMORA—** 352-3483. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Feb 9: "The Lonely Guy." Beg. Feb. 10 (tent.): "Deathstalker." #2—"Scarface."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Feb. 9: "D.C. Cab." Beg. Feb. 10: "The Man Who Loved Women."

849. **SUMMIT—STRAND—** 273-3900. "Never Cry Wolf."

851. **UNION—FIVE POINTS—** 964-3466. "Star 80."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Carmen."

854. **UNION—RKO—** 686-4373. #1—"Silkwood." #2—"Terms of Endearment."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Never Cry Wolf." #2—"Yentl." #3—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10 (tent.): "Vertigo."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Feb. 9: "Easy Money"; "Class." Beg. Feb. 10 (tent.): "The Smurfs and the Magic Flute." #2—Thru Feb. 9: "Never Say Never Again."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. Thru Feb. 9: "Stuck on You." Beg. Feb. 10 (tent.): "The Smurfs and the Magic Flute."

861. **CLOSTER—CLOSTER—** 768-8800. "The Lonely Guy."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Scarface." #2—"Angel." #3—"The Lonely Guy." #4—Thru Feb. 9: "Easy Money"; "Class."

863. **EMERSON—TOWN—** 261-1000. "To Be or Not to Be."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Scarface." #2—Thru Feb. 9: "The Lonely Guy." Beg. Feb. 10 (tent.): "Deathstalker."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Stuck on You." #2—"Terms of Endearment."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Star 80." #2—"Reckless."

868. **FORT LEE—SHARON—** 224-0202. Thru Feb. 9: "The Return of Martin Guerre."

873. **OAKLAND—TWIN—** 337-4478. #1—"Star 80." #2—"Sudden Impact."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Feb. 9: "Sudden Impact." #2—Thru Feb. 9: "The Big Chill."

875. **PARAMUS—BERGEN MALL—** 845-4449. "The Right Stuff."

876. **PARAMUS—CINEMA 35—** 845-5070. "The Lonely Guy."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Feb. 9: "The House Where Death Lives"; "Hard Women."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Broadway Danny Rose." #2—"To Be or Not to Be." #3—"Hot Dog. . .The Movie." #4—"Silkwood." #5—"Terms of Endearment." #6—"Yentl." #7—"Uncommon Valor." #8—"Star 80."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Flashdance"; "Staying Alive." #2—"Reckless." #3—"Never Cry Wolf."

880. **RAMSEY—CINEMA—** 825-2090. Thru Feb. 9: "The Big Chill."

881. **RAMSEY—INTERSTATE—** 327-0153 Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Feb. 9: "Sudden Impact." Beg. Feb. 10: "Uncommon Valor."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—Thru Feb. 9: "Stuck on You." Beg. Feb. 10: "Flashdance"; "Staying Alive." #2—"Terms of Endearment."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Feb. 9: "The Big Chill." #2—Thru Feb. 9: "Sudden Impact."

887. **TENAFLY—BERGEN—** 567-0004. Thru Feb. 9: "Rear Window."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Never Cry Wolf"

889. **WESTWOOD—PASCACK—** 664-3200. "Star 80."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino,* the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. 62

ANDROID—(1hr. 21m., '84) In the year 2036, on a remote space station, fugitives stumble upon the secret work of a scientist and his young assistant, a male android rapidly losing his innocence. With Klaus Kinski, Don Opper, Brie Howard. Dir. Aaron Lipstadt. PG. 6

ANGEL—(1hr., 34m.,'84) A teenage girl—an honor student at a private school by day and a Hollywood Boulevard prostitute by night—is stalked by a killer. With Cliff Gorman, Susan Tyrrell, Dick Shawn, Rory Calhoun, Donna Wilkes. Dir. Robert Vincent O'Neil. R. **24, 33, 80, 100, 103, 118, 205, 223, 408, 411, 426, 438, 448, 500, 513, 531, 532, 541, 567, 606, 616, 629, 655, 713, 735, 777, 779, 785, 791, 801, 804, 806, 808, 862**

BACKSTAGE AT THE KIROV—(1hr. 18m., '84) In Russian, Eng. voice-overs and subtitles. An unprecedented look backstage at the Kirov Ballet, the 200-year-old Leningrad company that launched the careers of Nijinsky, Balanchine, Baryshnikov and other world-renowned talents. With Altynai Assylmuratova. Dir. Derek Hart. **44, 559**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic complainers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. 86

BERLIN ALEXANDERPLATZ—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adaptation of the classic novel by Alfred Döblin, published in 1929 and issued here, in translation by Eugene Jolas, in 1931. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its heavily decadent Berlin-twenties atmosphere, is suffused in Fassbinder's peculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Günter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. 3

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **11, 38, 72, 211, 500, 513, 526, 530, 535, 541, 547, 550, 559, 574, 616, 645, 666, 720, 724, 745, 773, 780, 809, 841, 874, 880, 885**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to bump him off. Danny Rose (Woody), a loving theatrical manager, lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. **24, 71, 93, 531, 567, 792, 795, 878**

BURROUGHS—(1hr. 26m., '84) A documentary portrait of writer William Burroughs examining his life and his art. With Patti Smith, Terry Southern, Allen Ginsberg, Jackie Curtis, Francis Bacon, Lauren Hutton. Dir. Howard Brookner. 5

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **90, 422, 534, 536, 821, 852**

COMPLEAT BEATLES, THE—(2hrs., '84) A nostalgic documentary portrait of the enormously popular rock group, including footage from interviews, newsreels, press conferences, and performances. Dir. Patrick Montgomery. **50**

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted. He uses the syntax of forties thrillers (black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. 56

DEAR MAESTRO—(1hr. 39m., '84) In Italian, Eng. subtitles. A comedy about the efforts of the small Italian town of Chieti to promote tourism by reorganizing its orchestra. With Michele Placido and Giuliana de Sio. Dir. Luciano Odorisio. 86

DEATHSTALKER—(1hr. 20m., '84) Good vs. evil once again in this sword-and-sorcery epic. With Barbie Benton, Lana Clarkson, Richard Hill, Richard Brooker. Dir. John Watson. R. **41, 228, 237, 239, 401, 413, 420, 428, 439, 512, 526, 541, 573, 629, 642, 650, 710, 817, 846, 864**

★**DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor. Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. 62

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. **50, 213, 416, 542, 545, 643, 668, 702, 818, 827**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. 60

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47**

GORKY PARK—(2hrs. 8m., '83) A dud. In his exciting best-seller (same title), Martin Cruz Smith fascinated readers with the intracacies of Soviet police procedure and the complicated deductions of his hero, the noble, melancholy Chief Investigator Arkady Renko. Director Michael Apted, working in Helsinki, doesn't get enough Russian atmosphere going, and we're prevented from enjoying Renko by a slightly vague screenplay (by Dennis Potter) and by William Hurt's soulful, soft-edged performance. Struggling with a clipped British accent (all the Russians here talk like Brits), Hurt, large but weak-looking, leaves his sentences hanging in dead air. Without a strong protagonist to pull things together, the plot convolutions of this murder mystery may not make sense to the uninitiated. With Lee Marvin as a sinister American businessman, Brian Dennehy as a New York cop loose in Moscow, and Joanna Pacula, in a passionate performance, as the Russian girl who wants to emigrate. R. **14, 85, 407**

HOT DOG...THE MOVIE—(1hr. 36m., '84) Fanatically devoted young skiers and their friends are the subject of this comedy. With David Naughton, Patrick Houser, Tracy N. Smith, Shannon Tweed. Dir. Peter Markle. R. **32, 305, 443, 503, 513, 548, 549, 554, 640, 660, 727, 745, 777, 784, 791, 793, 800, 807, 822, 878**

LA BALANCE—(1hr. 42m., '83) In French, Eng. subtitles. The Paris cops, cynical to a man, strong-arm a couple of petty criminals in love—a sad-eyed pimp (Philippe Léotard) and a beautiful prostitute (Nathalie Baye, acting tough)—in order to get them to inform on a noxious Mr. Big (Maurice Ronet). Using a hand-held camera, the American-born director Bob Swaim shot much of the film in the relatively unfamiliar section of Belleville, a sort of Arab tenderloin with porno theaters and glittering couscous parlors. Swaim's strategy of roughening the texture of a routine *policier* must have impressed the French as the latest in authenticity—the film won numerous awards. Though exciting, tense, and violent, *La Balance* is basically conventional. With Richard Berry as the most intelligent of the cops. R. **16, 559**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6, 788**

★**LOCAL HERO**—(1hr. 50m., '83) Scottish writer-director Bill Forsyth has created a mood of lulling whimsy in this tale about Mac (Peter Riegert), a buttoned-up-tight young oil executive from Houston, who is sent by his boss, the half-mad corporate genius (Burt Lancaster), to buy (lock, stock and barrel) a small Scottish village in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. Shooting stars and the northern lights throb in the night, and he loses his will to dominate. Forsyth explains nothing, and the incongruities pile up, but in the end they join together for a kind of magical harmony. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. PG. **9, 76, 403, 541, 625, 632, 668**

LONELY GUY, THE—(1hr. 30m., '84) Reviewed in this issue. R. **14, 41, 70, 80, 97, 100, 109, 114, 118, 201, 203, 210, 212, 235, 236, 304, 307, 407, 413, 418, 422, 428, 439, 512, 518, 523, 533, 551, 567, 571, 604, 616, 625, 634, 642, 649, 653, 700, 705, 710, 714, 717, 732, 745, 747, 781, 798, 801, 807, 817, 819, 821, 846, 857, 861, 862, 864, 876**

LOVE LETTERS—(1hr. 34m., '84) Reviewed in this issue. R. **90**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **20, 35, 78, 92, 111, 202, 234, 308, 403, 418, 529, 536, 561, 602, 617, 625, 651, 708, 709, 719, 721, 744, 807, 827, 849, 857, 879, 888**

NICARAGUA: REPORT FROM THE FRONT—(32m., '83) A documentary filmed on both sides of the confrontation in Nicaragua between Sandinistas and Somoza-loyalists. Dir. Deborah Shaffer and Thomas Sigel. **5**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **73, 705, 781**

NOSTALGHIA—(2hrs. 10m., '83) In Italian, Eng. subtitles. The surreal fantasies and mystical yearnings of a Russian intellectual in contemporary Italy. Winner of the Grand Prix for Creative Cinema at the 1983 Cannes Film Festival. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson. Dir. Andrei Tarkovsky. **86**

RECKLESS—(1hr. 30m., '84) Reviewed in this issue. R. **24, 37, 72, 83, 92, 104, 114, 118, 201, 206, 210, 225, 237, 306, 401, 403, 450, 512, 518, 523, 533, 541, 567, 603, 616, 621, 627, 635, 650, 663, 702, 708, 717, 722, 745, 775, 791, 793, 795, 806, 813, 819, 825, 867, 879**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **14, 48, 51, 70**

RIDDLE OF THE SANDS, THE—(1hr. 38m., '84) Based on the novel by Erskine Childers, an espionage thriller set on the high seas of turn-of-the-century Europe. With Michael York, Jenny Agutter, Simon MacCorkindale. Dir. Tony Maylam. **46, 526, 625**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **21, 32, 58, 557, 633, 875**

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather,* the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. **30, 70, 82, 97, 98, 102, 109, 114, 118, 201, 206, 225, 306, 401, 407, 413, 420, 422, 428, 512, 528, 533, 567, 601, 616, 640, 714, 747, 789, 805, 807, 821, 846, 862, 864**

SCRUBBERS—(1hr. 30m., '82) A brazen portrait of life inside a British girls' Borstal. With Chrissie Cotterill, Amanda York, Elizabeth Edmonds, Kate Ingram, Kathy Burke. Dir. Mai Zetterling. R. **2**

SIGNALS THROUGH THE FLAMES—(1hr. 37m., '84) All about Julian Beck and Judith Malina's Living Theatre. Dir. Sheldon Rochlin and Maxine Harris. **7**

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **30, 74, 105, 109, 201, 211, 234, 303, 403, 407, 412, 414, 424, 519, 528, 536, 540,**

543, 558, 566, 615, 632, 635, 637, 643, 649, 663, 700, 708, 714, 716, 719, 730, 748, 774, 782, 783, 795, 800, 803, 830, 854, 878

STAR 80—(1hr. 44m., '83) A cold, bitter, disgusted, unilluminating account of the miserable career and ghastly death of *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband, the small-time Vancouver hustler Paul Snider on August 14, 1980. Bob Fosse, who wrote the screenplay (adapting Teresa Carpenter's *Village Voice* cover story, "Death of a Playmate") as well as directed, hasn't dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars, photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple *interest.* These people are beneath him, and they're supposed to be beneath us too. But that kind of disdain is self-defeating for a dramatist. Eric Roberts, trying too hard as Snider, opens his mouth wide and speaks every line in a clogged, slowed-down voice—*it's as if* thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. **22, 36, 58, 83, 92, 113, 118, 201, 206, 225, 305, 307, 401, 402, 412, 420, 439, 512, 519, 523, 541, 558, 561, 567, 606, 616, 628, 632, 648, 653, 662, 663, 710, 711, 719, 727, 732, 746, 777, 782, 795, 803, 806, 827, 830, 851, 867, 873, 878, 889**

STUCK ON YOU—(1hr. 30m., '84) A parody of a "palimony" trial—a suit for financial support by an unmarried ex-partner—presided over by a rather unusual judge. With Professor Erwin Corey, Virginia Penta, Mark Mikulski. Dir. Michael Herz and Samuel Weil. R. **41, 100, 109, 111, 118, 203, 210, 212, 234, 238, 300, 302, 413, 420, 422, 426, 501, 517, 529, 531, 541, 552, 554, 567, 573, 602, 619, 629, 632, 642, 650, 658, 702, 710, 714, 716, 731, 733, 735, 745, 758, 775, 779, 784, 790, 804, 807, 825, 841, 860, 866, 879, 883**

SUDDEN IMPACT—(1hr. 55m., '83) The fourth of Clint Eastwood's "Dirty Harry" cop movies is well-directed (by Eastwood himself) and quite crazy. Morose, sensational, filled to the brim with the depressing sadness of sadism, *Sudden Impact* is a grim parable about a country in which the criminal-justice system has failed and only a few bold individuals—avengers—keep morality alive. Everywhere Dirty Harry Callahan goes he runs into criminals—and kills them. He also runs into a lady painter (Sondra Locke) who produces canvases of howling Edvard Munch anguish. The artist tracks down the men who raped her and her sister a decade earlier; she shoots them in the groin, and then shoots them in the head. She takes, as it were, an eye and an ear for an eye. A small-scale death squad, Clint and Sondra uphold American civilization by killing people. Yet, gruesome as it is, the movie is often exciting. Eastwood has a talent for stiff, pulp-filmmaking violence—the lurid excitement of chases and gunfire at night. R. **4, 32, 37, 99, 106, 118, 212, 228, 231, 238, 410, 416, 433, 436, 442, 443, 447, 448, 451, 503, 513, 530, 532, 535, 547, 548, 549, 554, 567, 609, 612, 613, 616, 622, 635, 638, 639, 644, 658, 660, 666, 720, 731, 733, 755, 789, 808, 809, 822, 825, 840, 842, 873, 874, 882, 885**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **23, 31, 60, 104, 118, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 721, 722, 732, 746, 751, 774, 778, 782, 796, 800, 807, 811, 830, 854, 866, 878, 883**

TO BE OR NOT TO BE—(1hr. 47m., '83) A pleasant but rather pointless remake of Ernst Lubitsch's 1942 comedy. Mel Brooks and Anne Bancroft, acting together for the first time, take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS officers shocked some people in 1942 with its insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's ruefully civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard *theatrical-cinematic properties, and so this* remake seems both a whimsical irrelevance and another dispensible bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish. Directed by Alan Johnson, who had choreographed some of the song-and-dance numbers in Brooks's earlier movies. With Tim Matheson as the gallant Polish flyer. PG. **32, 54, 105, 212, 234, 236, 407, 422, 566, 617, 651, 710, 732, 752, 828, 863, 878**

UNCOMMON VALOR—(1hr. 45m., '83) Childish but undeniably stirring right-wing fantasy. A retired army colonel (Gene Hackman, and better than ever), convinced that his son is being held captive in a prison camp in Laos, organizes the boy's old Army unit into a team, leads it through the jungle to the camp, and liberates the Americans. Similar to Lieutenant Colonel Bo Gritz's actual foray into Laos (which ended in disaster), this story is a fantasy not only of liberating American war prisoners but of fighting that war over again—the *right* way this time—and thereby redeeming America's lost honor. The movie has the clichés of the genre, but also more heart and a more bitter edge than a rambunctious bash like *The Dirty Dozen.* Featuring an amusing "guest appearance" by boxer Randall "Tex" Cobb as a mystical druggie-biker vet who pulls himself together to fight one more time. Deftly directed by Ted Kotcheff. R. **4, 38, 99, 106, 212, 406, 433, 436, 451, 500, 530, 535, 549, 550, 555, 561, 573, 603, 609, 616, 619, 635, 639, 640, 644, 655, 658, 664, 731, 754, 790, 800, 808, 842, 878, 882**

UNFAITHFULLY YOURS—(1hr. 36m., '84) A comedy of romance, passion and jealousy, based on the 1948 Preston Sturges film of the same title. With Dudley Moore, Nastassja Kinski, Armand Assante, Albert Brooks. Dir. Howard Zieff. PG. **37, 48, 109, 206, 307, 407, 420, 541, 604, 728, 732, 747, 774, 792**

WHEN THE MOUNTAINS TREMBLE—(1hr. 23m., '83) In Spanish, Eng. subtitles. A documentary about the life of a Guatemalan peasant family told as a story in dramatic form. Dir. Pamela Yates and Thomas Sigel. **5**

WILD STYLE—(1hr. 22m., '83) A reporter (Patti Astor) doing a story for a downtown magazine and a graffiti artist (George "Lee" Quiñones) searching for self-expression serve as the basic framework for this exuberant tour of the graffiti, rap-music, and break-*dancing culture of the South Bronx. The* movie, which, at its best, is a kind of ecstatic rap musical, with groups of teenagers hassling each other in cadenced jive, exhibits both the strengths and weaknesses of the democratic approach. Everyone in the neighborhood gets a chance to perform (and some of the break dancing is spectacular), with disastrous results for the movie's continuity and momentum. Still, it's exciting stuff. Dir. Charlie Ahearn. **38, 103, 413, 438, 443, 728, 733, 804, 811**

WOMAN IN FLAMES, A—(1hr. 46m., '84) In German, Eng. subtitles. Reviewed in this issue. **55**

★**YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **45, 225, 407, 414, 423, 533, 562, 567, 616, 621, 648, 667, 717, 730, 756, 774, 792, 793, 857, 878**

Revivals

BOB LE FLAMBEUR—(1hr. 40m., '55) In French, Eng. subtitles. A great film, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris from midnight to dawn. With Isabel Corey and Daniel Cauchy. **2**

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. **10**

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. PG. **16, 97, 213, 570, 717, 773, 887**

SCARLET STREET—(1hr., 40m., 146) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne.* While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement (the contemptuous Bennett has Robinson, a serious artist, painting her toenails), and finally to murder. Dan Duryea is properly loutish as the slut's other man. **95**

TO CATCH A THIEF—(1hr. 37m., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an imposter; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **89**

VERTIGO—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window,* but some of it is truly impassioned—a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. Screenplay by Samuel Taylor. PG. **16, 57, 88, 418, 523, 533, 561, 625, 702, 818, 821, 857**

WUTHERING HEIGHTS (1954)—(1hr. 30m.) In Spanish, Eng. subtitles. Luis Buñuel's version, made in Mexico, with Wagner's *Tristan und Isolde* on the soundtrack, is a good deal more passionate than the flossy 1939 Wyler version. Buñuel sets Emily Brontë's novel on a Mexican ranch, and the hot-blooded types fling each other around a great deal. No great psychological depths are sounded, but the cruelty is vivid, the imagery dark and obsessive. With Irasema Dilian and Jorge Mistral. At the Public Theater (See *Museums, Societies, Etc.*).

THEATER

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Fulton Mall Theatre Center (625-5015).

Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, February 6

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. Previews now prior to a 2/9 opening. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck Theater,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

THE GLASS MENAGERIE—Jessica Tandy, Amanda Plummer, John Heard, and Bruce Davison in a revival of Tennessee Williams's play; directed by John Dexter. Stay tuned to Ms Tandy and you'll get enough greatness to last you a lifetime. Extremely good, too, is Heard's gentleman caller. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

IAN MCKELLEN ACTING SHAKESPEARE—A one-man show celebrating the life and times of the world's greatest playwright. McKellen has a rich instrument of a voice, a lithe, well-controlled body, and a handsome and mobile face. He has based his lively program on generous chunks from a few plays rather than snippets from many. Tues.-Thurs. at 8, Wed. at 2, $18-$20; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $20-$22.50; balcony seats $10; thru 2/19. **Ritz Theater,** 219 W. 48th (582-4022). Major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Major credit cards.

OPEN ADMISSIONS—Shirley Lauro's play focusing on a middle-aged white teacher and her conflict with a black City College student; directed by Elinor Renfield. With Calvin Levels, Marilyn Rockafellow, Kevin Tighe, Sloan Shelton, Nan-Lynn Nelson, and Una Kim. Tues.-Sat. at 8, $20-$30; mats. Wed. & Sat. at 2, Sun. at 3, $17.50-$27.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs. All major credit cards.

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A. . .MY NAME IS ALICE—Musical revue conceived and directed by Joan Micklin Silver and Juliane Boyd, is a look at today's women drawn from songs and sketches. Wed.-Fri. at 6, Sat. at 6 & 10, Sun. at 5 & 8; $14; from 2/15. **American Pl. Theater,** 111 W. 46th (246-3730).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CLEAN SWEEP—Joel Gross's comedy about the real world of a rich young soap-opera writer, his Costa Rican cleaning girl, his flamboyant ex-wife, and his philandering brother; directed by Brian Hurley. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; 2/10-3/18. **Perry St. Theater,** 31 Perry St. (279-4200).

DO LORD REMEMBER ME—James de Jongh's great play, a proud testimonial to the black and human spirit, based on verbatim interviews with former slaves in 1936; directed by Regge Life. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $15-$18; thru 2/19. **American Place Theater,** 111 W. 46th St. (247-0393).

FABLES FOR FRIENDS—Mark O'Donnell's play which challenges friendships as one goes from childhood to adulthood; with Laura Hughes, Paul McCrane, Tim Daly, Deborah Coles; directed by Douglas Hughes. Tues.-Fri. at 8 (Sat. at 7 & 10, Sun. at 3 & 7). **Playwrights Horizons,** 416 W. 42nd St. (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Ellen Barkin and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

GETTING ALONG FAMOUSLY—Michael Jacobs's comedy about a novelist who decides to become a serious writer to the dismay of his family and friends; directed by Joan Darling. With Tom Aldredge, Beverly Nero, Edward Power, and Ted Flicker. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; thru 2/19. **Hudson Guild,** 441 W. 26th (760-9810).

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/4. **Public/Anspacher,** 425 Lafayette St. (598-7150).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/11. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MADEMOISELLE—Sylvia Davis and Nick Demetrius in Arthur Whitney's play about a down-on-his-luck hustler who becomes involved with an eccentric old French lady; directed by Cliff Goodwin. Wed.-Sat. at 8, Wed., Sat., & Sun. at 3; $10. **South St. Theater,** 424 W. 42nd (279-4200).

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $24-$28; thru 3/4. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *A Nut;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20; from 2/9. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

SERENADING LOUIE—Lanford Wilson's play about two couples in their 30s who have been friends since college; directed by John Tillinger. With Lindsay Crouse, Jimmie Ray Weeks, Peter Weller, and Dianne Wiest. Tues.-Sun. at 8; $14; thru 2/19. **Public/Other Stage,** 425 Lafayette St. (598-7150).

TRUE WEST—Dennis Quaid and Randy Quaid co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

Theater Companies

AMAS REPERTORY—*Sing Me Sunshine,* a musical by Johnny Brandon & Robert Richardson, based on *Peg O' My Heart* (by J. Hartley Manners). Thurs.-Sun.; 2/9-3/4. **Theater,** 1 E. 104th (369-8000).

AMERICAN JEWISH THEATRE—Isaiah Sheffer's new English translation of *Hard To Be a Jew,* Sholom Aleichem's comedy; directed by Dan Held. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $11; 2/11-4/1. **Y,** 1395 Lexington Ave. (427-4410).

AMERICAN THEATER OF ACTORS—Henderson Forsythe stars in James Jennings's play, *My Father's House,* about the return home to a Kansas farmhouse of a youth absent for five years; directed by Ed Setrakian. Tues.-Sun. at 8, Sat. & Sun. at 3; $10. **Theater,** 314 W. 54th (581-3044).

APPLE CORPS THEATER—Agatha Christie's *Verdict,* directed by Tom Carroll. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 2/26. **Theater,** 601 W. 51st (664-0027).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—Timothy Mason's *Levitation,* about a youth's return to his midwest home to resolve his feelings about commitment, separation, and death; directed by B. Rodney Marriott. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20-$22.50; thru 3/11. **Theater,** 99 Seventh Ave. So. (924-7100).

EQUITY LIBRARY THEATRE—James Thurber's *A Thurber Carnival,* consisting of several sketches of modern American life. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 2/9-26. **Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 3/1. Shakespeare's *King John,* about a weak and treacherous king; thru 3/4. Tickets are $8.50. Call theater for specifics. **Jean Cocteau Theater,** 330 Bowery (677-0060).

THE LIVING THEATRE—Julian Beck and Judith Malina and their experimental troupe present *The Archaeology of Sleep, The Yellow Methuselah,* and *The One and the Many,* in repertory. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20 & $25; thru 2/26. **Joyce Theater,** 175 Eighth Ave. (242-0800).

LUNCHTIME THEATER—Steve Shilo's *Swordplay* and Robert Anderson's *I'm Herbert,* two one-acters; 2/6-17 at 12:15 p.m. FREE (bring your lunch). **Quaigh Theater** in the Hotel Diplomat, 108 W. 43rd St. (221-9088).

LA MAMA E.T.C.—Ping Chong's *A Race,* multi-media trip into other realms, performed by 22 dancers, singers, and actors. Evenings at 7:30, Sun. mats. at 3; $8-$10; 2/11-3/3. Cabaret: 2/9 & 10, at 11, 17-18 at 1 a.m., Andre de Shields. **Theater,** 74A E. 4th St. (222-8718).

MANHATTAN THEATRE CLUB—Downstage: Franz Xavier Kroetz's *Mensch Meier,* story of a blue collar couple and their fifteen-year-old son and their everyday lives; directed by Jacques Levy. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $22-$24; 2/7-3/18. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost;* both directed by John Strasberg. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NEGRO ENSEMBLE COMPANY—Velina Houston's *American Dreams,* about a soldier returning home after World War II; directed by Sam Barton; with Ron August, Walter Allen Bennett Jr., Reuben Green, Nancy Hamada, Janet League. Mon.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 3 & 7; $12-$17; thru 2/19. **Theatre Four,** 424 W. 55th (246-8545).

NUESTRO TEATRO—Rene Marques's *Los Soles Truncos;* directed by Manolo Perez Morales. Sat. at 2 & 8, Sun. at 3; $8; 2/18, 2/19. **St. John's,** 224 Waverly Pl. (675-6742).

NEW GREEK PLAY FESTIVAL—Contemporary Greek plays seen for the first time in translation. Tues.-Sat. at 8, Sun. at 3, Sat. at 2; $10; 2/7-3/4. **Westbeth,** 151 Bank St. (541-6065).

PLAYWRIGHTS HORIZONS—Mark O'Donnell's comedy, *Fables for Friends,* depicts a friendship from childhood to middle age; directed by Douglas Hughes. Call theater for specifics. **Studio Theater,** 416 W. 42nd (564-1235).

PRODUCTION COMPANY—John Glover stars in Robin Swicord's *Criminal Minds,* a comedy set in the miniature golf course of a deserted Florida resort where two escaped convicts and a young woman plan a "perfect crime;" directed by David Trainer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $15; thru 2/12. **Production Company,** 15 W. 28th St. (686-1470).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru Feb. & March. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *It's Against the Law,* Fri. & Sat. at 8, Sun. at 3; *An Evening of One-Acters:* John Guare's *The Loveliest Afternoon of the Year,* Robert Perring's *Reunion.* Sun. at 7:30, Mon. & Wed. at 8, Tues. at 6 & 8. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Stewart Parker's *Catchpenny Twist,* with music by Shaun Davey and lyrics by Stewart Parker, about two Belfast songwriters and their singer girlfriend; directed by Peter Byrne. Thurs. & Fri. at 8; Sat. at 6 & 9:30; Sun. at 4; $8; thru 2/19. **Soho Rep,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACROSS THE POND—George Joshua's play about the plight of several G.I.s stationed in the Philippines during the Viet Nam War; directed by Randy Frazier. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 2/26. **18th St. Playhouse,** 145 W. 18th St. (783-2954).

ADAM'S PRIME RIB AT WORK—Eccentric Circles Theatre presents 14 premieres of one-act plays written and directed by women in a festival running Sun.-Wed. at 7:30; $8; in single and double bills; thru 2/29. Phone theater for details. **18th St. Playhouse,** 145 W. 18th St. (564-3798).

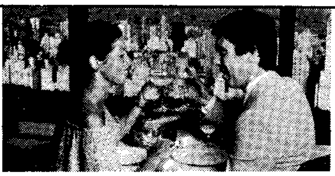
ALL SHE CARES ABOUT IS THE YANKEES—John Ford Noonan's comedy about a woman suffering from agoraphobia and her way of dealing with it; directed by Gary Swanson. Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. **American Kaleidoscope,** 5 W. 63rd (724-2080).

ARIANO—Richard Vincent Irizarry's tale of a Puerto Rican family in New York, starring Wanda De Jesus, and directed by George C. Wolfe. Thurs.-Mon. at 8; 2/6 thru Feb. **Village Performers,** 98A Third Ave. (505-6601).

AT FIFTY, SHE DISCOVERED THE SEA—Denise Chalem's play, starring Sloan Robinson and Jacqueline Bertrand. It's about a female playwright and her mother. 2/17 & 18 at 8, 2/19 at 3; $6. **Hunter College,** 68th St. nr. Lexington (788-7225).

BALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

THE BEAUTIFUL LASALLES—Michael Dinwiddie's play about two aged black sisters (formerly a concert dance act), and their feud with a 90-year-old blues singer; directed by Hillary Wyler. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 5; $8; from 2/9. Cherubs



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Guild production. **Wonderhorse,** 83 E. 4th St. (533-5888).

BECOMING GARCIA—Tato Laviera's comedy about a three-generation Puerto Rican family who live on the lower East Side; directed by Esteban Vega. Thurs.-Sun. at 7:30, Sun. at 3; $5; 2/9-26. **Henry St. Settlement,** 466 Grand St. (598-0400).

BITTERSUITE—Musical by Mike Champagne and Elliot Weiss, about the eighties celebrated through music and lyrics; directed by Burt Michaels. Wed.-Sat. at 8, Sun. at 3; $8; thru 2/12. Quaigh (in the Hotel Diplomat), 108 W. 43rd (221-9088).

THE BONE GARDEN—Peter Maeck's play about a reigning sports champion who finds himself in an environment where mortal combat has become religion; directed by Geoff Shalaes. Wed.-Sat. at 8; $6; thru 2/27. **Park Royal,** 23 W. 73rd (724-5931).

BROKEN EGGS—Eduardo Machado's third play in his *Floating Islands Trilogy* concerns a Cuban family's descendants today in Southern California; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10; from 2/10. **Ensemble Studio Theater,** 549 W. 52nd (247-4982).

CLUB TED—Musical comedy by Jay Martel and Tim Hill about a vacation resort on a Caribbean island; directed by Susan Schneider. Thurs.-Sat. at 8; $7.50; thru 2/25. **Westbeth Theater,** 151 Bank St. (691-2272).

THE COMEDY OF ERRORS—Shakespeare's bawdy tale of mistaken identity; directed by Anthony Ridley. Thurs.-Sat. at 8, Sun. at 3; $5; 2/9-26. **Hartley House,** 413 W. 46th (787-1073).

CRUSH—Poty Oliveira's comedy about an East Village hustler and the four women who fall for him; directed by Allen Frame. Thurs.-Sun. at 8; thru 2/12. **New Vic Theater,** 219 Second Ave. (580-3713).

DR. SELAVY'S MAGIC THEATRE—Music-theatre work by Stanley Silverman, directed by Richard Foreman, lyrics by Tom Hendry, presenting the modern world as a madhouse. Tues.-Thurs. at 8, Wed. at 2, Fri. & Sat. at 7 & 10; $15-$20; thru 2/18. **St. Clement's,** 423 W. 46th (265-4375).

DOUBLE BILL—Oscar Wilde's *The Critic as Artist,* and George Bernard Shaw's *The Dark Lady of the Sonnets;* directed by Fred Fondren. Thurs.-Sun. at 8; $5; from 2/10. **Prometheus,** 239 E. 5th St. (477-8689).

DOUBLE BILL—*The Choice of Life and Death* and *Gay Invisibility,* written and directed by William Derringer. Fri. & Sat. at 8; $5; thru 2/11. **P.S.W. Studios,** 243 W. 55th (LT1-6470).

FLESH, FLASH & FRANK HARRIS—Paul Stephen Lim's drama based on the life of Frank Harris; directed by Judith Joseph. Sun. at 3 & 7:30; Wed., Thurs., Fri., Sat. & Mon. at 8; $10, $12. **Shelter West,** upstairs, 189 Second Ave. (673-6341).

FREEDOM DAYS—Steve Friedman's saga of the Civil Rights movement; directed by Denny Partridge; with Bruce Butler, Joan Rosenfels, Steve Friedman, and Peggy Pettitt. Thurs.-Sat. at 8, Sun. at 3; $5 & $8; thru 2/29. **Washington Square Church,** 135 West Fourth St. (664-8933).

GIMME SHELTER—Revival of Barrie Keeffe's play depicting the gradual ascent of young working-class rebels into the lower middle classes. Thurs.-Sat. at 8, Sun. at 7; $5-$7.50; thru 2/19. **Theater 22,** 54 W. 22nd St., 2nd floor (519-2799).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

HE WHO GETS SLAPPED—Revival of Leonid Andreyev's play describing backstage intrigue of a small French circus; directed by Harold Baldridge. Tues.-Sat. at 8, Sun. at 4:30; 6; thru 2/11. **TNGT,** 420 W. 42nd (279-4200).

HIM/HER/US—(*Two People Trying To Live Together*): Play without dialogue showing Tony Lopresti and Annie Scavo taking a look at today's relationships, in a 45-minute one-act play. Thurs. & Fri. at 8, Sat. at 7 & 10; $6; thru 2/11. **Manhattan Center Stage,** 704 Broadway (533-0326).

IN THE WAITING PLACE—Edward Portnoy's play about children abandoned by their parents—four children with the same mother, but each a different father; directed by Keith Greer. Tues. & Wed. at 7:30, Sat. at 5; $6. **13th St. Theater,** 50 W. 13th (675-6677).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7; thru 2/15. **Theater Eleven,** 16 W. 22nd (475-4975).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MOTTEL, THE CANTOR'S SON—Moscow Directors' Theater presents Sholom Alecheim's tale in musical adaptation with traditional folk songs and dances, about a boy and his family who survive against all odds in a Ukrainian shtetl; directed by Henry Gabay. $8-$16; thru 2/19. **Educational Alliance,** 197 E. Broadway (724-9957).

MRS. WARREN'S PROFESSION—George Bernard Shaw's feminist comedy stars Martha Schlamme in the title role as a woman grown rich as the proprietress of a chain of brothels; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 2/12. **Meat and Potatoes,** 306 W. 38th St., 4th floor (564-3293).

THE NINTH STEP—Tom Ziegler's play about an alcoholic trying to repair the damage drinking has done to her family; directed by Roderick Cook. Thurs.-Sat. at 8, Sun. at 3 & 8; $8; thru 2/26. **Riverwest Theater,** 155 Bank St. (243-0259).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; presented by the Wooster Group. **Performing Garage,** 33 Wooster St. (966-3651).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ONE MILLION A.D. ANOTHER TIME ANOTHER EDEN—A. R. Bell's play, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (468-8285).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

THE PROPHET NAT—Don Weiss's play about the life of Nat Turner. 2/7-12, 16-18 at 7:30 (2/11 & 18 at 2:30); $5. **Theatre of the Riverside Church,** The Drive at 120th (864-2929).

REHEARSING—A tragi-comedy by Mario Pena, in English, about three problem-ridden men who prepare for a play unlikely ever to be performed; directed by Delfor Peralta Thurs.-Sat. at 8, Sun. at 4; $7; thru 2/11. **Beekman,** 2nd Floor 314 W. 54th (362-9747).

ROCKAWAY BOULEVARD—Richard Vetere's drama about a black couple adrift in urban decay; directed by Rudolph Marinelli. Thurs.-Sat. at 8; $6; 2/17-3/10. **PSW Studios,** 243 W. 55th (246-0284).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SELMA—A musical tribute to Dr. Martin Luther King, Jr. with book, music, and lyrics by Tommy Butler, featuring Tommy Butler and Rita Graham; directed by Cliff Roquemore. Thurs.-Sun. at 7:30, Sun. at 3; $5; 2/16-3/4. **Henry St. Playhouse,** 466 Grand St. (598-0400).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

SEVENTEEN—Part one of a trilogy written and performed by Beatrice Roth, portraying an excursion into the life of the writer herself. Mon. & Thurs. at 8, Fri. at 10; $5; 2/6-7. **Performing Garage,** 33 Wooster St. (966-3651).

TRIPLE BILL—Terence McNally's *Botticelli,* Lanford Wilson's *The Great Nebula in Orion,* and John Guare's *The Loveliest Afternoon of the Year*—three one-acters. 2/15-18, 22-25 at 8; $5. **Beckman Theater,** 314 W. 54th (581-0919).

UNCOMMON HOLIDAYS—John Crabtree's trilogy of love seen from different angles; directed by Arnold/Willins. Call theater for details. Thru 2/19. **Actors Outlet,** 120 W. 28th St. (736-7253).

UNDER HEAVEN'S EYE...TIL COCKCROW—Olivia Williams and Cynthia Martells in J. E. Franklin's drama about a woman determined to discover that her roots are more distinguished than they appear; directed by Thelma Carter. Thurs., Fri., Sat. & Mon. at 8; Sat. & Sun. at 3; thru 2/27. **Theater of the Open Eye,** 316 E. 88th (534-6909).

VERDICT—Agatha Christie's tale of a professor's wife, his adoring student, and his disturbed life; directed by Tom Carroll. Thru 2/26. **Apple Corps,** 601 W. 51st (664-0027).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ELLA BERGMANN (1896-1971)—Constructivist inspired drawings and collages from the teens and 20's, thru 2/25. Zabriskie, 724 Fifth (307-7430).

RICHARD BOSMAN/SYLVIA PLIMACK MANGOLD—A ship's disaster in a series of ink drawings/Pastels of land and sky. Thru 2/18. Alexander, 20 W.57th (757-3721).

AUGUSTE BROUET—Trades people, gypsies, factories of Paris in graphics, thru 3/10. Sumers, 50 W.57th (541-8334).

BERNARD CHAET—Rockport landscapes and still lifes in paint and watercolors, 2/7-3/3. Pearl, 38 E.57th (838-6310).

JACK CHEVALIER—Intricately painted and carved mahogany planks fitted into rectangular shapes, 2/7-3/3. Adler, 37 W.57th (980-9696).

GREGORIO CUARTAS—Peaceful, solemn landscapes and still life, thru 3/3. Heidenberg, 50 W.57th (586-3808).

NANCY FRIED—New sculpture, thru 2/28. Markel, 50 W.57th (581-1909).

ALVARO GUEVARA (1894-1951)—Society situations from 1916 by this Chilean who lived and worked in London and Paris, thru 3/8. Kornblee, 20 W.57th (586-1178).

JOHN GUNDELFINGER—Lush, atmospheric landscapes, thru 2/15. Fischbach, 29 W.57th (759-2345).

FRANCOIS HOUTIN—Imaginative renderings of trees, formal gardens in drawings and prints, thru 2/29. Fitch-Febvrel, 5 E.57th (688-8522).

JON IMBER—New paintings, thru 2/29. Munroe, 50 W.57th (246-9616).

KANDINSKY—Paintings, drawings and gouaches from the Russian and German years, thru 2/11. del Re, 41 E. 57th (688-1843).

SHOKO KINGETSU—Diaphanous acrylics and rice paper collage, thru 2/18. Viridian, 52 W.57th (245-2882).

DIANA KURZ—*Figures in narrative settings, still life* drawings/Prints by Dali, Francis, Jenkins, Rivers, Segal. Thru 2/27. Rosenberg, 20 W.57th (757-2700).

RODGER MACK—Sculpture/20th-century American painting. Thru 2/29. Deutsch, 20 W.57th (765-4722).

ETHEL MAGAFAN—Light and color in the Western mountains, 2/7-3/3. Midtown, 11 E.57th (758-1900).

AGNES MARTIN—Six-foot square canvases of grey on grey grids, thru 2/11. Pace, 32 E.57th (421-3292).

JAMES MCGARRELL—Large multiple self-portrait, figures in Italianate landscapes, thru 3/2. Frumkin, 50 W.57th (757-6655).

RICHARD MERKIN—Jazz notables in telling situations, thru 3/1. Dintenfass, 50 W.57th (581-2268).

CHARLES MOSER—The U.S. countryside, thru 2/25. Findlay, 41 E.57th (486-7660).

ROGER LAUX NELSON—*Midwest landscapes*, 2/11-3/1. Sachs, 29 W.57th (421-8686).

MARSHA PELS—Bronzes, 2/8-3/3. Oscarsson Hood, 41 W.57th (750-8640).

NINA POSNANSKY—Painterly acrylics of flowers, musicians, cityscapes, thru 2/11. Gallery 84, 30 W.57th (581-6000).

ROBERT RYMAN—New abstractions, thru 3/16. Maeght Lelong, 9 W.57th (371-9077).

LUCAS SAMARAS—New bronze sculptures and drawings, thru 2/11/Recent Polaroid photos, thru 2/11/Pastels from 1957 to the present, thru 2/17. Pace, 32 E.57th (421-3292)/Pace/MacGill, 11 E.57th (759-7999).

F.L. SCHRODER—Abstract wall sculpture using welded aluminum track, thru 2/18. French, 41 W.57th (308-6440).

LEON POLK SMITH—Constellations from 1967 to 1974, thru 2/25. Washburn, 42 E.57th (753-0546).

FRANK STELLA—Selected prints, thru 2/18. Heesy, 50 W.57th (942-0521).

DONALD SULTAN—New paintings, 2/8-3/3. BlumHelman, 20 W.57th (245-2888).

DIANE TOWNSEND—Paintings, thru 2/29. Tatistcheff, 50 W.57th (664-0907).

Madison Avenue and Vicinity

HANNA BRENKEN—Landscapes, thru 2/25. Ericson, 23 E.74th (737-6155).

FEDERICO CASTELLON—Surreal rendering of dreams, 1930's, thru 3/1. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

MAUREEN CONNOR—Concrete over fabric and celastic sculpture plus pastels, thru 2/25. Acquavella, 18 E. 79th (734-6300).

RACKSTRAW DOWNES—Panoramic views of Manhattan and Maine, 2/11-3/10. Hirschl & Adler, 851 Madison (744-6700).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

FRED FAUDIE—Desert scenes and figures in landscape, thru 2/29. Hamilton, 19 E.71st (744-8976).

HIROSHIGE (1797-1858)—"Famous Places in the 60-Odd Provinces," a complete series of 69 prints, thru 2/18. Ronin, 605 Madison (688-0188).

VERA KLEMENT—Lyrical color abstractions, thru 2/11. CDS, 13 E.75th (772-9555).

ROBERT LAHOTAN—Paintings, 2/8-3/3. Kraushaar, 724 Fifth (307-5730).

FERNAND LEGER—Watercolors, 1934, from the Sara and Gerald Murphy Collection, thru 2/11. Davidson, 43 E. 78th (734-6702).

VICTOR MIRA—Spanish expressionism, 2/7-3/3. Staempfli, 47 E.77th (535-1919).

JOAN MIRO—Selected aquatint etchings, thru 2/25. Rolly-Michaux, 943 Madison (535-1460).

ALICE NEEL—Portraits from 1930 to 1983, thru 2/25. Miller, 724 Fifth (246-1625).

GUNTER NOLTE/FRED RISKIN—Combining sculpture and drawing/Photo narrative of John F. Kennedy's assassination. Thru 2/25. Urdang, 23 E.74th (288-7004).

REINHOUD—Recent sculpture, thru 2/11. Lefebre, 47 E. 77th (744-3384).

YVES SAINT LAURENT—*Theatrical costume designs*, thru 2/10. Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 9-5.

LUCAS SAMARAS—Over 100 pastels from 1957 to now, thru 2/17. Wildenstein, 19 E.64th (879-0500).

DAVID SMITH—Drawings for sculpture, thru 2/25. Hoffeld, 1020 Madison (734-5505). Mon.-Fri. 9:30-5:30, Sat. 10-5:30.

GERD WINNER—The urban environment in screenprints, thru 2/25. Goethe House, 1014 Fifth (744-8310).

SoHo

LEDA ARENSBERG—Collage constructions, thru 2/19. Pleiades, 164 Mercer (226-9093).

BRUCE BOICE—Abstractions, thru 2/25. Weber, 142 Greene (966-6115).

GREGORY BOTTS—New works, thru 2/11. Manhattan Art, 81 Greene (219-2007).

DAVID BUDD—Twelve "earthly abstractions," thru 2/25. Hutchinson, 138 Greene (966-3066).

JAY COOGAN—An environment of mechanical/biomorphic forms in concrete over styrofoam or bronze, 2/11-3/6. Knowlton, 153 Mercer (431-8808).

LYNN CURLEE—Characters from Wagner's operas, thru 2/27. Henoch, 80 Wooster (966-0303).

HERVE DI ROSA—Expressionist pieces, thru 2/11. Shafrazi, 163 Mercer (925-8732).

BERENICE D'VORZON/BRENDA HOROWITZ—Experimental abstractions based on aerial views/Detailed compositions taken from nature. Thru 2/19. Arbitrage, 99 Spring (334-9755). Thurs.-Sun. noon-5.

LEON GOLUB—"Riots" and "White Squads" in paint, thru 2/25. Caldwell, 383 W.Broadway (966-6500).

GEORGE HOFMANN—New paintings, thru 2/11. Rosenberg, 115 Wooster (431-4838).

GARY HALL—Paintings, thru 2/25. Concord, 451 Broome (925-2994).

KAREN HAMRE/EVE INGALLS—Symmetrical textured oils/Meticulously painted wilderness views with blown-up focused centers. Thru 2/29. Soho 20, 469 Broome (226-4167).

MIKE KELLEY—Paintings, objects, drawings, thru 2/18. Metro Pictures, 150 Greene (925-8335).

KOMAR & MELAMID—Russian socialist realism using classic styles with satiric implications, thru 2/11. Feldman, 31 Mercer (226-3232).

CARLO MARIA MARIANI—Recent painting and drawing by this Italian, thru 2/10. Sperone Westwater, 142 Greene (431-3685).

DENNIS OPPENHEIM—Recent museum projects and drawings, thru 2/25. Sander, 51 Greene (219-2200).

WILLIAM PLEVIN-FOUST—Abstracted figures, scenes using lines of force, 2/10-29. Bowery, 121 Wooster (226-9543).

RICHARD SABA—Paintings, thru 3/7. Milliken, 98 Prince (966-7800).

GREGG SMITH—Drawings and paintings/"Small works" by many. Thru 2/25. Semaphore, 462 W.Broadway (228-7990).

ERIC SPARRE—Soft focus city and suburban scenes, 2/10-29. First Street, 386 First Street (226-9011).

SELINA TRIEFF—Skeletons, animals in large canvases, works on paper, 2/10-29. Prince Street, 121 Wooster (226-9402).

ERMA MARTIN YOST—Fabric patchwork and oils combined, thru 2/19. Noho, 168 Mercer (219-2210).

LAURA YOUNG—Fairy-tales in collage and paint on paper/Drawings by members. Thru 2/19. Atlantic, 458 W.Broadway (228-0944).

Other

ELLIOTT BANFIELD—150 drawings, some done for N.Y. Times, Harper's, thru 2/18. Gotham Book Mart, 41 W. 47th (719-4448).

DOMENICO BIANCHI—Paintings from Rome, thru 2/27. Salvatore ala, 32 W.20th (675-3267).

ABBOT BURNS—Dreamy abstractions, thru 2/16. Greenwald, 181 Mott (219-1642).

DAN CHRISTENSEN—Paintings on paper, thru 3/27. Lincoln Center, 140 W.65th (877-1800).

JAMES EDWARDS—The female form, portraits, landscapes, thru 2/29. Community, 30 E.35th (989-0117). Wed.-Sat. 1-6, Sun. 1-4.

D. ANNA GARWOOD/BRAD MELAMED—"Sewing," an installation of the underpinnings of fashion/"Jeopardy," a game board including portraits. 2/8-3/10. Franklin Furnace, 112 Franklin (925-4671).

CHRISTOF KOHLHOFER—New work, thru 2/11. Protetch McNeil, 214 Lafayette (226-8957).

HOWARD NEWMAN—Sculpture and paintings, 2/11-3/15. Cordier & Ekstrom, 417 E.75th (988-8857).

PICASSO—"The Last Decade" including over 60 paintings, 60 drawings, and 70 prints, thru 3/10. Grey, NYU, 33 Washington Place (598-7603).

ELIZABETH SCHIFFMAN—Acrylic, fabric, and applique abstractions, thru 2/25. Perlson, 430 W.14th (675-7503).

PAMELA WYE—Huge faces and bodies dominating *abbreviated landscapes, thru 2/12. Sharpe, 328 E.* 11th (777-4622).

GROUP SHOWS

57th Street

ARMSTRONG—50 W.57th (582-8581). Fragments of memory by Jimmy Ernst, others, 2/8-3/3.

BASKERVILLE + WATSON—24 W.57th (582-0058). Brilliant color in abstraction by Duff, Heilmann, Marano, Ornstein, 2/7-3/3.

GALERIE ST. ETIENNE—24 W.57th (245-6734). Early expressionist masters including Klimt's "The Battle of Life," thru 2/18.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Prints and drawings by Bartlett, Chase, Fischl, Graves, Jaudon, Levine, Sultan, Zakanitch, thru 2/25.

HERSTAND—24 W.57th (664-1379). Calder, Kandinsky, Masson, Picasso, thru 3/10.

KENNEDY—40 W.57th (541-9600). 19th-century American historical engravings and lithos, thru 2/25.

SEGAL—63 E.57th (486-2297). Pueblo symbolism by Luceros, Arizona desert by Raburn, plus intimate photographic portraits of O'Keeffe by Lobl, thru 2/29.

WUNDERLICH—41 E. 57th (838-2555). Historical prints featuring New York City from the late 18th- through the mid 20th-century, thru 2/29.

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ART

Madison Avenue and Vicinity

ACA—21 E.67th (628-2440). Avery, Benton, Potthast, Sloan plus American contemporaries, thru 2/27.

CARUS—872 Madison (879-4660). Lissitzky, Schwitters, Bauhaus workshop projects, thru 2/29.

CHILDS—956 Madison (772-6606). Winter in art by Barnett, Kennedy, Stevens, 2/11-3/24.

FACADE—741 Madison (744-4997). 19th-century French architectural drawings with bronze sculpture by Greenberg; thru 2/18... Three British architects: Coates, Parry, Wilson, 2/7-3/3.

FORUM—1018 Madison (772-7666). Drawings by Goodman, Robb, Staempfli, 2/11-3/1.

HAIME—1000 Madison (772-7760). Botero, Dunoyer, Llona, Tacla, 2/1-3/17.

HELLER—965 Madison (988-7116) and 71 Greene (966-5948). New studio glass, thru 2/26.

HIRSCHL & ADLER—21 E.70th (535-8810). 19th-century American print-making including Audubon, Catlin, Currier & Ives, thru 2/18.

KOREAN CULTURAL SERVICE—460 Park (759-9550). Mon-Fri 10-5. Current Korean-American artists, thru 2/10.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

LEVY—981 Madison (628-7088). The New York chair from 1690 to 1830, thru 2/18.

MARBELLA—28 E. 72nd (288-7809). Women artists of the 19th-and early 20th-century including Genth, Knowlton, Paddock, Woodward, thru 2/25.

MERRIN—724 Fifth (757-2884). Pre-Columbian art from the Palmer collection, thru 2/18.

NOORTMAN AND BROD—1020 Madison (722-3370). Mon.-Sat. 9:30-5:30. Masterpieces from the Manchester City Art Gallery by Rembrandt, Reni, Tissot, thru 2/23.

PRAKAPAS—19 E.71st (737-6066). Avant-garde design from 1910 to 1939 by Lissitsky, Moholy, Schwitters, thru 2/25.

SCHOELKOPF—825 Madison (879-4638). Early 20th century sculpture and painting by Lachaise, Manship, Stella, Storrs, thru 2/22.

SHEPHERD—21 E.84th (861-4050). The French neoclassic and academic tradition, 1800 to 1900, thru 2/25.

SOLOMON—959 Madison (737-8200). de Kooning, Moore, Rivers, thru 2/29.

SPANIERMAN—50 E.78th (879-7085). 19th-century American genre by Carr, Homer, Johnson, thru 2/25.

STEINBAUM—903 Madison (734-3373). 31 artist couples including the de Koonings, the Kozloffs, Mason and Kahn, Spero and Golub, thru 2/19.

SoHo

CUTLER—164 Mercer (219-1577). New York figurative paintings, thru 2/11.

DRAWING CENTER—137 Greene (982-5266). Works on paper by ten emerging artists, thru 2/18.

HABER—133 Greene (505-7800). The frame as an integral aesthetic, 2/11-3/10.

INGBER—460 W. Broadway (674-0101). Abstraction by Brooks, Cavallon, Geist, Pavia, thru 2/11.

JACK—138 Prince (966-4235). Realism by Boyer, erotica by Marinoff, abstract illusion by Stabilito, others, 2/8-3/6.

KEY—130 Greene (966-3597). Paper pieces, 2/11-3/17.

MANÈS—177 Prince (505-5722). Organic abstraction by Evans, Jensen, Mueller plus still life in photos by Callis, 2/9-3/10.

SOHO CENTER—114 Prince (226-1995). Gestural, violent depiction by Berke, imaginary aquatic episodes by Hackett, others, thru 2/29.

STARKMAN—465 W.Broadway (228-3047). Totems by seven, thru 2/26.

THORP—103 Prince (431-6880). Altoon, DiDonna, Gornik, Kiff, True, thru 2/28.

22 WOOSTER—(431-6445). Works on paper by Baer, Keller, Welz, thru 2/25.

VISUAL ARTS—137 Wooster (598-0221). Tues.-Sun. 11-6. Prints by Basinger, Law, Scott plus four young artists including Markoya and Salvatore, 2/10-3/11.

WARD-NASSE—178 Prince (925-6951). Stone carving by Farlowe, collage by Shapiro, others, thru 2/16.

WESTBROADWAY—431 W.Broadway (966-2520). Abstractions on torn canvas by Buhrman, realist pastorals by Gould; Corsaro and Roth, 2/11-3/3.

Other

A.I.R.—63 Crosby (966-0799). Assemblaged sculpture by Bernstein, antarctic graphics by Jolicoeur, abstracted architectural motifs by Samuels, thru 2/18.

A & M—684 Broadway (674-3355). Sat. 1-6. Symbol and cliche by Chevins, Lang, Limeaux, Peterka, thru 2/25.

DUBELLE—40 W.17th (929-6200). Three sculptors, Halahmy, Meadmore, Mochary, thru 3/3.

ELEMENTS—90 Hudson (226-5910). New images in fabric from the Cranbrook Academy, thru 2/11.

FRANKLIN FURNACE—112 Franklin (925-4671). Mail art from the late 50's to the present by Evans, Johnson, Wilson, thru 3/10.

GARET—204 E.10th (475-8701). Small works on paper by Bianchi, Bourgeois, Diamond, Morley, Neel, Sugarman, thru 2/19.

LONG ISLAND HISTORICAL SOCIETY—128 Pierrepont Street, Brooklyn Heights (624-0890). Tues.-Sat. 12-5. Two centuries of commuting in Brooklyn, including paintings, prints, photos, cartoons, maps, tickets, thru 2/18.

MALL AT CUNY—33 W.42nd (790-4331). Mon.-Fri. 9-6. Large scale sculpture by DiSuvero, Haacke, Mullican, four others, thru 2/24.

ORGANIZATION OF INDEPENDENT ARTISTS—201 Varick (929-6688). Nature as image by eighteen, thru 2/26.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Denes, Lewis, Lyght, Scott, Van Kirk, thru 2/11.

P.S. 1—46-01 21st, Long Island City (784-2084). Thurs.-Sun. 12-6. Sculpture and drawings by Grosvenor; "salvaged," an assemblage sculpture exhibition; artists against Central American intervention, others, thru 3/18.

RYAN—452 Columbus (799-2304). The prairie by American printmakers from 1920 to 1940, thru 2/12.

Photography

LAURENCE BACH—Fantasy photo montages, thru 2/18. Miller, 38 E.57th (319-1800). Wed.-Sat. 12-5:30.

BASEMENT—22 Catherine (732-0770). Tues.-Fri. 1-5. China by three young Asian Americans, thru 2/24.

ANDREW BOROWIEC/DANIEL J. MCGRAIL—The urban encroaching on natural landscape of Switzerland/A quiet spot off a highway/New York City architecture by Kozma. Thru 2/19. Midtown-Y, 344 E.14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-2.

JO ALISON FEILER—The intimacy of human emotions, 2/10-3/10. Harder, 37 W.57th (308-0043).

ROBBERT FLICK/SUSAN RANKAITIS—Layered images, sequential views/Flight in large scale altered monoprints. Thru 3/3. Light, 724 Fifth (582-6552).

HENRY STREET SETTLEMENT—466 Grand (598-0400). Mon.-Sat. 12-6. The Lower East Side by Aron, Biddle, Rubin, Spano, thru 2/10.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues. 12-8 p.m., Wed.-Fri. 12-5, Sat., Sun. 11-6. Fashion, rock, film, portraits of the Sixties by David Bailey, thru 4/8; El Salvador by 30 photographers, thru 2/29.

TIMOTHY LAMB—Mammoth views of Washington, D.C., people in NYC, a parade, thru 2/10. Pfeifer, 825 Madison (737-2055).

LEDEL—168 Mercer (966-7659). New York City from 1890 to now by Abbot, Hine, Lyon, Strand, thru 2/18.

FERN LOGAN—Minority artists in telling backdrops, thru 2/29. 4th Street, 67 E.4th (673-1021).

WILLIAM MORTENSEN—Manipulated prints from the 20s to color work of the 50s, thru 2/18. Photocollect, 740 West End Ave. (222-7381). Tues., Wed., Fri., Sat. 1-5.

NEIKRUG—224 E.68th (288-7741). Wed., Sat. 1-6. 55 image bank photographers, thru 2/25.

NIC NICOSIA—Cibachrome prints of "Near Modern Disasters," thru 3/3. Delahunty, 291 Church (226-2519).

MAN RAY—Portraits, surreal and abstract work from the 20's to the 40's, thru 2/11. Staley Wise, 177 Prince (777-1590).

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Thurs. 7-9 p.m. The rural farmer by Barnwell, Ireland by Malovany, nudes by Leff, thru 3/2.

ROBERT STEINBERG—Nudes and still life using handmade emulsion, 2/11-3/16. Pfeifer, 825 Madison (737-2055).

URBAN CENTER—457 Madison (822-4400). The Bronx parks, thru 2/29.

JAMES VAN DER ZEE (1886-1983)—70 vintage and recent scenes documenting Black life, thru 3/2. City, 2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30.

WITKIN—41 E.57th (355-1461). Clouds and trees from 1850 to now, thru 2/25.

IDA WYMAN—The mid-40's, 2/7-3/3. Photographics Unlimited, 43 W.22nd (255-9678).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 2/19. **Museum II,** International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. The Robot Exhibit: History, Fantasy and Reality; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites: Right Through the Roof! The Wethersfield Meteorites; thru 3/31.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Sculptural Statements; thru 2/23... Marina Cappelletto: Paintings on Wood and Paper; thru 2/12... Narration in Art; thru 3/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Brooklyn '84: Paintings and Sculpture by Brooklyn Artists; thru 3/4... Gernot Kuehn Photographs; thru 4/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tue . after 5. American Enterprise: 19th-Century Patent Models; thru 4/1... Etchings by the Tiepolos; thru 4/22... Netsuke: Japanese Design in Miniature; thru 4/8.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Kandinsky: Russian and Bauhaus Years, 1915-1933; thru 2/12... Homage to Lisbeth Bissier: a selection of watercolors and ink drawings by Julius Bissier, 1893-1965; thru 2/12... Japanese Art; thru 2/19.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/19... Fantasy and Form in the Hanukkah Lamp; thru 2/20... Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; thru 3/4... Soviet Jews: Photographs by Bill Aron; thru 3/4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Indian and Southeast Asian Sculpture; thru 5/30... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15... Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15... Charles Burchfield: Selected Works 1917-1967; thru 3/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Francisco Oller: A Realist Impressionist; thru 3/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 3/31.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29... New York, New York; thru 3/4... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until mid-May.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Peter Bela Mayer, An American Impressionist; 2/7-4/8.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The Grand Prix de Rome: Paintings from the Ecole des Beaux-Arts, 1797-1863; thru 3/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, free Wed. 5-8. $2.50; students & seniors $1.50, children free. Art & Ideology; thru 3/18... Mezcla: All Kinds of Art from Central America; thru 2/12... "The Window" Installation: Body, Mind and Machine by Tom Hatch; thru 3/18.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6... The Sons of Saint Patrick: The Irish and Irish Organizations in New York City before 1900; thru 4/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Jewish Life in America: Fulfilling the American Dream; thru 3/9... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Martin Luther and the Popular Imagination; thru 3/30... Francis Frith: The Middle Eastern Photographs, 1856-1860; thru 4/20. **Lincoln Center,** 111 Amsterdam Ave. The Metropolitan Opera: The First 100 Years; thru 2/18.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Contemporary Views '84: Paintings, Drawings and Sculpture by ten members of Women in the Arts Foundation, Inc.; thru 2/19... F.L. Schroder: Wall Sculptures; thru 3/11... Streamline Design: How the Future Was; thru 5/6.

NICHOLAS ROERICH MUSEUM—319 W. 107th St. (864-7752). Tues.-Sun. 2-5. Paul Wingarten: Paintings; thru 2/26.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains... Ukrainian Kilims; thru Feb.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Drawings of Willem de Kooning; thru 2/19... Willem de Kooning: Painting and Sculpture; thru 2/26... The Theodore Roszak Bequest; thru 3/18... **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; thru 3/7. **Downtown Branch,** Federal Hall National Memorial, 26 Wall St. (431-1620). Metamanhattan: Urban-design proposals for Manhattan; thru 3/15.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 2/16. **East,** 219 E. 67th St. (570-4141). 2/7 at 10: Furniture, Paintings, Porcelain, and Decorative Objects. On view from 2/3.

DOYLE—175 E. 87th St. (427-2730). 2/8 at 10: American and Continental Furniture and Decorative Works of Art. On view from 2/4.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 2/14.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 2/7 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 2/2. 2/11 at 2: Fine Oriental Rugs and Carpets. On view from 2/4.

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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

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Monday, February 6

PHILLY POPS, Peter Nero conductor-pianist; guest, Mel Tormé. "Salute to Gershwin": *Rhapsody in Blue, American in Paris,* excerpts from *Porgy and Bess,* and songs. Carnegie Hall at 8. $12-$20.

HAGUE PHILHARMONIC, Hans Vonk conductor; pianist John Browning. Fauré's Suite from *Pelleas et Melisande;* Beethoven's Piano Concerto No. 3; Schumann's Symphony No. 2. Avery Fisher Hall at 8. $8-$15.

MICHAEL NEWMAN, guitarist, with violinist Arnold Steinhardt, guitarist Laura Oltman. Piccini, Rossini, Carulli, Mayseder, Picchianti, Mertz. Merkin Concert Hall at 8. $8.

CARTER BREY, cellist, with pianist Barbara Weintraub. Francoeur, Kodaly, Foss, Chopin. Alice Tully Hall at 8. $5.50, $7.50.

RICHARD WOODHAMS, oboist, with violinist William de Pasquale, violist Joseph de Pasquale, cellist George Harpham, pianist Kiyoko Takeuti. Chamber music. Carnegie Recital Hall at 8. $8.50.

THIRTY SING THE THIRTIES—Karen Akers, Sylvia Syms, Blossom Dearie, Margaret Whiting, others. Hosted by Lara Teeter, Harvey Fierstein, Tom Cottle, others. Benefit for GMHC (Gay Men's Health Crisis) to combat AIDS. Symphony Space at 8. $20. $100 sponsor tickets include party at the Dakota.

TRANSATLANTIC WINDS—Music of Rameau, Persichetti, Hindemith. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free

BRIDGET CONRAD, pianist. Music of Bach, Beethoven, Messiaen. CUNY Graduate Center, 33 W. 42nd St., 3rd-floor studio, at 8. Free.

THE PLAYERS THREE—Haydn, Danzi, Weber, Damase, Kaminsky. YWCA, Lexington Ave. at 53rd St. (755-4500), at 7:30. $4.

Tuesday, February 7

NEW YORK PHILHARMONIC, Zubin Mehta conductor; mezzo-soprano Brigitte Fassbaender, tenor Jon Vickers. Haydn's Symphony No. 104, "London"; Mahler's *Das Lied von der Erde.* Avery Fisher Hall at 7:30. $6-$25.

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; violinist Kyung Wha Chung. Tchaikovsky's Violin Concerto; Schuller's Symphony for Brass and Percussion, Op. 16; Strauss's *Death and Transfiguration.* Carnegie Hall at 8. $10, $13.

YORIKO ABE, soprano (N.Y. recital debut), with pianist Martin Smith. Respighi, Tchaikovsky, Fauré, Debussy, Berg, and premieres of contemporary Japanese songs. Carnegie Recital Hall at 8. $5.

ANNICK ROUSSIN, violinist/**JEAN-EFFLAM BAVOUZET,** pianist (U.S. debuts). Ravel, Ysäye, Debussy, Franck. Alice Tully Hall at 8. $4.50-$8.

PHILIP EVANS, pianist/**ROBERTA RUST,** pianist (N.Y. debut). Mozart, Schubert, Bizet, Noon (N.Y. premiere). Merkin Concert Hall at 8. $8.

JAMES KREGER, cellist, with pianist Robert Preston. Vivaldi, Brahms, Henze, Grieg. 92nd Street Y at 8. $7-$9.50.

JUDITH BETTINA, soprano, with pianist Robert Pace. Works by Schoenberg, Debussy, Copland. Pope Auditorium, Fordham at Lincoln Center, 113 W. 60th St. (841-5340), at 8. $4.

MARCIA BUTLER, oboist, with flutist Mardi McSullea, cellist Laura Blustein, tenor Robert Craig, harpsichordist Linda Kobler, pianist Evelyn Golz. Works by Bach, Poulenc, Carter. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $4.

CLIPPER ERICKSON, pianist. Music of Bach, Haydn, Chopin, Scriabin. Trinity Church, Broadway at Wall St., at 12:45. Free.

MANNES TRIO—Works by Haydn, Shostakovich, Mendelssohn. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

LATIN AMERICAN STRING QUARTET, with flutist Maria Elena Arizpe, dancer-choreographer Pilar Urreta. Music of Ginastera, Halffter, Lavista, Lifchitz. Arcana Studio, 40 E. 19th St. (662-1324), at 8. $5.

AMERICAN WOMEN COMPOSERS—Lincoln Center Library at 4. Free.

LATE-19TH- AND EARLY-20TH CENTURY MUSIC, played by a young instrumentalist. Brief recital complementing the current Kandinsky show. Guggenheim Museum, 1071 Fifth Ave. (360-3500), at noon. Free with museum admission.

MUSIC LIVE!—Political rock, followed by open jamming with audience members. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, February 8

GUARNERI QUARTET—Alice Tully Hall. Sold out.

ASTON MAGNA—17th-century violin music by Castello, Walther, Schmesler, Uccellini, Beethoven (on original instruments). Merkin Concert Hall at 8. $10.

ANNE HAENEN, mezzo-soprano, with pianist Mikael Eliasen. Rachmaninoff, Debussy, Satie, Poulenc, Davies (with ensemble). 92nd Street Y at 8. $7-$9.50.

JOSIAH STEINER, violinist (recital debut), with pianist Boris Slutsky. Mozart, Saint-Saëns, Ives, Tchaikovsky, Brahms-Joachim, Debussy, Wieniawski. Carnegie Recital Hall at 8. $6.

CALLIOPE, A RENAISSANCE BAND—Peter Schickele's *Double Dyptich* (premiere); Renaissance works. Christ Church, Park Ave. at 60th St., at 12 noon. Free.

VILLAGE CHAMBER ORCHESTRA, Robert Grehan conductor. Music of Bach, Strauss, Mozart. Holy Apostles Church, Ninth Ave. at W. 28th St., at 8. $5.

MANNES CONTEMPORARY ENSEMBLE, Madeleine Shapiro director. Works by Messiaen, Mamlok, Ives, Sollberger. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

NINA SVETLANOVA, pianist. Works by Mozart, Beethoven, Chopin, Rachmaninoff. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

MIMI COREY, violist/**RAUL SUNICO,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JOY IN SINGING—Winifred Cecil, conductor. Lincoln Center Library at 5:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

LATE-19TH-CENTURY MUSIC—See 2/7.

Thursday, February 9

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Glenn Dicterow. Haydn's Symphony No. 104, "London"; Berg's Three Pieces for Orchestra; Brahms's Violin Concerto. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, 9:45 a.m. $3.

GUARNERI QUARTET—See 2/8.

TREVOR PINNOCK, harpsichordist. Handel, Rameau, Haydn, Bach, D. Scarlatti. Metropolitan Museum at 8 (Velez Blanco Patio). $10.

CHICK COREA/GARY BURTON, with string quartet. Program features "Lyric Suite for Sextet." Carnegie Hall at 8. $10-$17.50.

FLAVIO VARANI, pianist. Chopin, Poulenc, Prokofiev. Merkin Concert Hall at 8. $7.50.

OMEGA ENSEMBLE—Beethoven's Trio No. 7; Berg's *Adagio;* Khachaturian's Trio for Clarinet, Violin, and Piano; Ran's *Private Game;* Ravel's Trio in a. Carnegie Recital Hall at 8. $7.

NYELA BASNEY MUELLER, pianist. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 8. $5.

CHRISTOPHER BERG AND "BLUE" GENE TYRANNY—"Notes Inegales"—a "time-tunnel" concert of 18th-century pieces played on two pianos. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

MOLLIE SHULER, organist. Works by Walther, Froberger, Franck. St. Paul's Chapel, Columbia University, Broadway and 116th St., at 12 noon. Free.

CHRISTINA BURR, flutist/**CHRISTOPHER LEWIS,** pianist. Music of Bach, Roussel, Bartók. St. Paul's, Broadway and Fulton, at 12:10. Free.

TERRI CHAMPLIN, guitarist. Works by Loeb, Champlin, Stearns, Bach. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MUSIC OF JOELLE WALLACH—A concert of recent chamber works. Manhattan School of Music, 122nd St. and Broadway, at 5:30. Free.

LATE-19TH-CENTURY MUSIC—See 2/7.

BRONX ARTS ENSEMBLE—Jazz concert celebrating Black-Heritage Month. McGinley Center, Fordham University, Bronx Rose Hill Campus at Southern Blvd., Bronx, at 8. Free.

Friday, February 10

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor; soprano Erie Mills. Mozart's Serenade in E-flat, K. 375; Riesman's Chamber Concerto; aria from Strauss's *Ariadne auf Naxos;* Mozart's aria "Vorrei spiegarvi oh Dio," and Symphony No. 29. Carnegie Hall at 8. $8-$15.

NEW YORK PHILHARMONIC—See 2/9.

AMOR ARTIS ORCHESTRA—Johannes Somary, conductor. With the Horace Mann Glee Club and soprano Catherine Aks, countertenor Jeffrey Dooley, tenor Grayson Hirst, bass-baritone John Ostendorf. Mozart's Requiem, K. 626; *Ave Verum Corpus,* K. 618; *Regina Coeli,* K. 276. Grace Church, Broadway at 10th St. (548-4000), at 8. Contribution.

MARCUS THOMPSON, violist, with pianists Barry Snyder and Anthony Newman. Bach's Sonata in G; Mendelssohn's Sonata in c; Newman's Sonata for Viola and Piano (N.Y. premiere); Bloch's Suite. Carnegie Recital Hall at 8. $8.50.

ROBERT PHILLIPS, classical guitarist. Works by D. Scarlatti, Bach, Giuliani, Granados, Villa-Lobos, Ponce. Pleiades Gallery, 164 Mercer St. (226-9093), at 8. $3.

JACK REILLY, composer-pianist. "Tzu-Jan—The Sound of the Tarot." Improvisations on the pictorial presentations of tarot cards. New School, 66 W. 12th St. (741-5690), at 6. $4.

MANHATTAN PHILHARMONIA, Vladimir Kin conductor. Music of Mendelssohn, Prokofiev, Dvorak. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

MICHAEL KUCSAK, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

GILBERT HIGH, baritone. Ravel's *Don Quichotte* Songs. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

TRIO CHANTECLAIRE—Music of medieval and renaissance Italy, performed in costume. St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. $5.

OTTO LUENING, MAX LIFCHITZ, AND OTHERS—Music of Hardish, Brockman, Pehrson, Luening, Irving, Rausch, Holab, Lifchitz. Lincoln Center Library at 4. Free.

DAVE VALENTINE, flutist, with pianist Bill O'Connell, bassist Lincoln Goines, tabla player Badal Roy. Soundscape, 500 W. 52nd St. (242-3374), at 9. $8.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

LATE-19TH-CENTURY MUSIC—See 2/7.

JUNIOR MANCE, pianist. Jazz at Noon—a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

AEOLIAN CHAMBER PLAYERS, Eugene Becker conductor; violinist Marc Ginsberg. Lehman College Theater, Bedford Park Blvd. West, Bronx (960-8211), at noon. Free.

MIKE AGRANOFF, singer-guitarist. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, February 11

JUILLIARD STRING QUARTET, with clarinetist Stanley Drucker. Mozart's "Dissonant" Quartet and Clarinet Quintet, K. 581; Brahms's Clarinet Quintet, Op. 115. Alice Tully Hall at 3. $10.

NEW YORK PHILHARMONIC—See 2/9.

JANOS STARKER, cellist/**EMMY VERHEY,** violinist. Bach, Bartók, Kodaly. 92nd Street Y at 8. $10-$13.50.

CALLIOPE, A RENAISSANCE BAND, with lutenist Frederic Hand. Italian and English late-Renaissance music, by Dalla Casa, Banchieri, Dowland, others. Merkin Concert Hall at 8. $6.50, $8.

FORD LALLERSTEDT, organist. Mozart, Mendelssohn, Franck, Loeb (premiere), Haydn Concerto in C (the organist conducting). Alice Tully Hall at 8. $5, $7.

CARLOS PRIETO, cellist, with pianist Doris Stevenson. Bach, Kodaly, Shostakovich, Tchaikovsky. Carnegie Hall at 8. $6-$12.

AURORA: A BAROQUE ENSEMBLE—With violinist Stanley Ritchie. Music of Bach, Couperin, Handel, Vivaldi, others. St. Joseph's Church, Sixth Ave. at Washington Place (874-4922), at 8. $3.

ANDY STATMAN KLEZMER ORCHESTRA—Carnegie Recital Hall at 8:30. Traditional music of the Eastern-European Jews. $8.50.

ROBERT HOVEN, bass-baritone. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

KEVIN BURKE/MICHEAL O'DOMHNAILL WITH ANDY IRVINE—Music of Ireland. Alternative Museum, 17 White St. (966-4444), at 8. $9.

RENEE SANTER, vocalist. Lincoln Center Library at 12:30. Free.

STONEWALL CHORALE—Music of Taverner, Roussakis, Larsen, Britten, Pinkham, others. St. Peter's Church, Lexington Ave. at 54th St., at 8. $10.

JEROME LOWENTHAL, pianist/**NORWALK YOUTH SYMPHONY,** John Huwiler conductor. Mendelssohn, Messiaen, Chopin, Franck. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 1:30. Free.

FOLK MUSIC: SQUARE AND CONTRA DANCE—Music of the United States and British Isles, with the Gallant Poachers, Jerry Epstein, Toby Fagenson. McBurney YMCA, 215 W. 23rd St. (278-4389), at 8. $3.75.

Sunday, February 12

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor-violinist. Beethoven's "Prometheus" Overture, Symphony No. 2, and Violin Concerto. Avery Fisher Hall at 3. $9-$17.50.

BERLIN CHAMBER ORCHESTRA—(*N.Y. debut*). Excerpts from Bach's *The Art of the Fugue;* Mozart's Violin Concerto No. 4: Haydn's Symphony No. 36; Britten's *Simple Symphony.* Carnegie Hall at 8. $8-$15.

LEONTYNE PRICE, soprano, with pianist David Garvey. Benefit for the Harlem School of the Arts. Carnegie Hall at 3. $12-$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest violinist Kyung-Wha Chung. Rameau's *Pièce de Clavecin en concert* for Harpsichord, Flute, and Cello; Respighi's Sonata in b for Violin and Piano; Messiaen's *Quartet for the End of Time.* Alice Tully Hall at 5. $13.50.

JAN DEGAETANI, mezzo-soprano, with assisting instrumentalists. Martin, Gilbert (N.Y. premiere), Ravel, Powell (N.Y. premiere), Fauré. Alice Tully Hall at 8. $7.

AMERICAN BRASS QUINTET, with harpist Nancy Allen. Ives, Kay, Starer, Carter, Ussachevsky. Merkin Concert Hall at 8. $7.

FOR THE LOVE OF MUSIC, Richard Sortomme director. Hurnik, Loeffler, Strauss. Merkin Concert Hall at 3. $9.

RACHEL RUDICH, flutist. Bach, Vaughan Williams, Boulez, Sollberger. Carnegie Recital Hall at 8:30. $6.

A RE-CREATION OF PAUL WHITEMAN'S 1924 AEOLIAN HALL CONCERT, which introduced Gershwin's *Rhapsody in Blue;* conductor Maurice Peress. With pianists Ivan Davis and Dick Hyman, and Paul Whiteman concertmaster Kurt Dieterle. Town Hall at 3. $8-$12.50.

NICHOLAS UNDERHILL, pianist. Griffes, Spratlan, Beethoven, Brahms-Paganini. Museum of the City of New York, Fifth Ave. at 103rd (534-1672), at 3. Free.

ALHAMBRA—Judeo-Spanish and Middle Eastern folk music. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4 donation.

KEVIN BURKE, others. See 2/11; Today at 3. $8.

HOUSING AUTHORITY CHAMBER ORCHESTRA—Carnegie Recital Hall at 2.

VISHNU WOOD, bassist, and Safari East. Jazz and slides, a "trip" to Africa, the Near East, and the Orient. East Harlem Performing Arts Center, First Ave. and 101st St. (722-8223). at 2:30. $5, or $10 per family.

PAN BRASS QUINTET—Early American brass music, with marches, quick-steps, polkas, reels. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. $2.

BRONX SYMPHONY ORCHESTRA, Joseph DelliCarri conductor; with flutist Melissa Mann Pyle, guitarist Jorge Morel. Lehman College, Bedford Park Blvd. West, Bronx (960-8211), at 3. Free.

CONCERTS IN CHURCHES—Chamber Sound. Carter, Debussy, Mozart, Stravinsky. Christ and St. Stephen's, 120 W. 69th St., at 8. $6... Pomerium Musices; guest lutenist Karen Meyers. "Madrigals and Motets for a King: Music from the court of Henry VIII." Corpus Christi, 121st St. between Broadway and Amsterdam Ave., at 3. $7... Musicians' Accord. Carter, Berio, Kassel, Du Bois, Stravinsky, Kaminsky, Tal. Good Shepherd-Faith, 152 W. 66th St., at 8. $6... Al Grey and Buddy Tate with a rhythm section. Heavenly Jazz at Heavenly Rest, Fifth Ave. and 90th St., at 5. $7... Bach Choir, orchestra, and soloists, Frederick Grimes conductor, organist William Hays. Bach Vespers, at Holy Trinity Lutheran, CPW at 65th St., at 5; offering... New York Consort of Viols and New York Cornet & Sacbut Ensemble. Madison Avenue Presbyterian, 73rd St., at 4. $4... New York Baroque Consort. Bach, Telemann, Couperin, others. Old St. Patrick's, Mulberry and Prince Sts., at 4. $5... Choral concert, music of black composers, by the Inspirational Choir, Riverside Community Chorale. Riverside, the Drive, at 122nd St., at 4; offering... Village Chamber Orchestra. See 2/8. Today at St. Joseph's, Sixth Ave. at Washington Pl... Aleck Karis, pianist. Bach, Beethoven, Chopin, Stravinsky. St. Michael's Hall, 99th St. between Broadway and Amsterdam Ave., at 3. $5... St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Rudy Stevenson & Friends; offering... Stonewall Chorale. See 2/11. Today at West Park Presbyterian, 165 W. 86th St., at 3. $7.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 12—$12-$75 Mon., 2/6, at 8: Levine conductor, *Stravinsky; Le Sacre du Printemps,* with the Metropolitan Opera Ballet, Gelinas, Stocker; *Le Rossignol,* with Bradley, Catania, Creech, Meredith, Cheek, Chookasian, Berberian, Makarova, Dowell; *Oedipus Rex,* with Norman, Jenkins, Mazura, Anthony, Dowell. 2/7 at 8: Handel's *Rinaldo,* Bernardi conducting; with Horne, Moser, Valente, Raffanti, Ramey. 2/8 at 6:30: Berlioz's *Les Troyens,* Levine conducting; with Troyanos, Norman, Sooter, Monk, Plishka. 2/9 at 8: Verdi's *Macbeth,* Fulton conducting; with Negri, Quilico, Shicoff, Plishka. 2/10 at 7:30: Wagner's *Tannhäuser,* Levine conducting; with Rysanek, Savova, Cassilly, Hagegard. 2/11 at 2: *Rinaldo;* same as 2/7 (broadcast, WQXR). 2/11 at 8: *Stravinsky;* same as 2/6, except Kraft for Chookasian, Quivar for Norman, Lewis for Jenkins.

Other

NEW CHAMBER OPERAS, an evening of premieres. Garza's *A Marriage Proposal;* Hart and Barnard's *The Farewell Supper;* White's *The Letter.* Also Boswell and Carr's "Scene Changes," intermezzos. Brooklyn College Conservatory of Music, New Workshop Theater (434-1900). 2/10, 11 at 8; 2/12 at 2. $4.

UN BALLO IN MASCHERA, by Verdi. Staged version by the Opera Stage Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176) Sun. at 3, thru 2/19. $4.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 2/12: Gilbert and Sullivan's *The Mikado.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 2/11 at 8, 2/19 at 3, 2/25 at 8. $12.

Dance

New York City Ballet
At the New York State Theater

TO 2/19—$3-$30. 2/7 at 8: *Concerto for Two Solo Pianos, Concertino, Andantino, Who Cares?* 2/8 at 8: *Scotch Symphony, Monumentum/Movements, Dances at a Gathering.* 2/9 at 8: *Divertimento No. 15, Davidsbündlertänze, Who Cares?* 2/10 at 8: *Concerto for Two Solo Pianos, Afternoon of a Faun, Other Dances, Scotch Symphony.* 2/11 at 2: *Kammermusik No. 2, Davidsbündlertänze, Serenade.* 2/11 at 8: *Scotch Symphony, Monumentum/Movements, Dances at a Gathering. 2/12 at 1: Le Tombeau de Couperin, Monumentum/Movements, Dances at a Gathering.* 2/12 at 7: *Le Tombeau de Couperin, Concerto for Two Solo Pianos, Antique Epigraph.*

Twyla Tharp Dance
At the Brooklyn Academy of Music

TO 2/12—$8-$22.50. Tues.-Sat. at 8; Sun. at 2 and 7. Program A, 2/12 (mat., eve.): *Sue's Leg, Telemann, Nine Sinatra Songs.* Program B, 2/6-9: *Fait Accompli, Baker's Dozen.* Program C, 2/10, 11: *The Golden Section, Eight Jelly Rolls, Bad Smells.*

Other

MURRAY LOUIS DANCE CO.—City Center, 2/9-15. $6-$24. Program I: Brubeck/Louis "In Concert," with two world premieres and Dave Brubeck Quartet, 2/9 at 7, 2/11 at 3, 2/12, 14 at 8. Program II, the Company, with *Calligraph for Martyrs, Aperitif,* Murray Louis *Solo* (premiere), *Stravinsky Montage,* 2/10, 11, 15 at 8, 2/12 at 3.

ALVIN AILEY REPERTORY ENSEMBLE—*In Excelsis, Summer Dance I, Knudsen Variations,* and *Icefire.* Colden Center, Queens College Campus, Flushing, N.Y. (793-8080). 2/11 at 8:30. $7-$9.

DANCEMOBILE WINTER SERIES—Symphony Space. 2/9: Kevin Wynn Group, Thomas Pinnock. 2/10, Joan Miller's Dance Players and Nanette Bearden's Contemporary Chamber Dance Theatre. 2/11, Rod Rodgers, Ladji Camara. 2/12, Philadanco, Fred Benjamin. Each at 7:30. $7.

DANCES BY LYDIA JOHNSON AND LOI KAIL—White Dog Studio, 54 White Street, 2/10 and 11 at 8. $5.

NINA MARTIN—A new dance/theatre/film work, *On the Other Hand,* by Nina Martin. Performance Space 122, 150 First Ave.(477-5288). 2/10-12 at 9, 2/11 also at 11 p.m. $5.

WENDY PERRON AND DANCERS—*Newark,* a premiere with video by Cathy Weis. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/9-11, 16-18 at 8, 2/12, 19 at 3. $7.

PHOENIX REPERTORY DANCE COMPANY—N.Y. premiere of the late James Waring's *Rose.* Barnard College Gym, 117th and Broadway. (280-2995). 2/9, 10 at 8. $6.

PROGRESSIVE DANCE COMPANY—Works in ballet, modern, and jazz. Schimmel Center, Pace U., Pace Plaza (488-1717). 2/11 at 8, 2/12 at 3. $10.

RIVERSIDE DANCE FESTIVAL—Mathews/Masters Dance Company, 2/8 & 11 at 8, 2/12 at 2. Alvin Ailey Repertory Ensemble, 2/9, 10 & 12 at 8. Riverside Church, the Drive at 120th St. $6.

SECOND AVENUE DANCE COMPANY—*Premieres* by Rachel Lampert and Kay Cummings, plus student works. Tisch School of the Arts, 111 2nd Ave (598-3628). 2/9-11 at 7:30. Free.

ROBERT SMALL—*Anything With a Heartbeat,* an evening-length solo work, to music by Ron Anderson. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/7, 14, 21 at 8. $7.

OTHER EVENTS

Happenings

POODLES ARE TOPS, in numbers anyway, at the 108th annual Westminster Kennel Club Dog Show, 2/13-14 at Madison Square Garden (564-4400). There are 2,647 entries in 138 breeds and varieties, with 133 poodles in three varieties, 68 dachshunds, 63 golden retrievers, 63 Yorkshire terriers in the greatest numbers. As usual, half the entries will be benched and judged each day: Sporting, Hound, and Toy Mon.; Working, Terrier, Non-sporting, and Herding Tues. You can wander in the benching areas each day, watch the breed judging in the main rotunda rings, and then the best-in-group at 8 each night. Best-in-show judging begins Tues. around 10:30 p.m. There is also a large entry (76) for the Junior Showmanship competition; you can see these finals at 7:30 Tues. Admission $10-$15; children $5.

ICE CAPADES—Madison Square Garden (564-4400), thru 2/12. Dorothy Hamill, Charlie Tickner, the Smurfs, with lots of guest skaters, in the annual extravaganza. 2/7, 9 at 7:30; 2/8, 10 at 2 and 7:30; 2/11 at 11, 3, 7:30; 2/12 at 1:30 and 5:30. $7-$11.50; children less at some.

RODNEY DANGERFIELD—The "no-respect" gentleman will appear twice at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), 2/11 at 8 and 11:30. The 8 o'clock show is a sell-out. $20, with a very few "no-respect seats" at $15.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

BLACK-HISTORY MONTH continues all around town. Just some of this week's events: Members of the Negro Ensemble Company will give two performances of Leslie Lee's kaleidoscope, "Colored People's Time," 2/8 and 9 at 8, at Aaron Davis Hall, CCNY, 134th St. and Convent Ave. (690-4100). This is a cavalcade of comedy, drama, and dance in black history, and tickets are $8-$12. . . "Blacks in Early America," a lecture by Dr. Edgar J. McManus, is set for 2/7 at 12:30, and it's free, at Fraunces Tavern Museum, 54 Pearl St. (425-1778). Focus is on the black experience in the northern colonies. . . Weeksville was a black community established in Brooklyn in the 1830s, and four wooden buildings remain today as landmarks. Joan Maynard talks about this enclave 2/12 at 2, at the Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433). At 3, the John Ore Jazz Quintet plays music by jazz greats of the past. $2 for the day's program. . . The black faculty and staff of Brooklyn College is offering a series all month in the Student Center. A sample: 2/7 at 6:30, "Contributions of Caribbean People in the Development of the U.S.," by Prof. Bert Thomas; 2/9 at 6:30, "Contributions of Black Artists," by Prof. William Williams. This last is an open discussion.

COMICS FLEA MARKET—Thousands of the paper books, plus memorabilia, nostalgic collectibles, etc. 2/11, 11-4, at EventCenter, 203 W. 25th St. (989-9026). Admission is free, and so is browsing.

TO SEE OR TO BUY, in and out of the city. Albee Square Mall, 1 DeKalb Ave., Brooklyn, is having a Valentine's Day Art and Craft Show, 2/9-14. Twenty specialists will show their handmade wares. . . In White Plains, at the Westchester County Center, the 53rd Westchester Stamp, Coin, & Paper Money Show will be on for three days, 2/10-12: Fri. 1-9, Sat. 11-8, Sun. 11-5. $2.50, children $1, under 12; three-day ticket $4. 114 dealers will be on hand, and $1,000 worth of coins, stamps, covers, and supplies will be won by some lucky people at nightly drawings. . . Two small shows, for animal fanciers: Ceramic animals by Mrs. O.K. Burger can be seen thru 2/29 at the Jefferson Market Library, Sixth Ave. and 10th St. Her works have been sold at many shops, and currently are at Patchin Place Emporium, right across from the library, on W. 10th St. . . "Bide-A-Wee Animals in Art," by pupils at East Northport, L.I.'s Cedar Rd. School, are at Citibank in Commack, 6098 Jericho Tpke., 2/13-29. Mon-Fri. 10-3, Fri. also 5-7; Sat. 9:30-12:30.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

ROMANTIC NEW YORK—"Lovers and Losers," a bus tour of sites of romantic rendezvous of New York's past. With the 92nd Street Y and Mary Laren and Marvin Gelfand. 2/12, 10-5. $18; advance registration required (427-6000, ext. 179).

CHELSEA ARTISTS' STUDIOS—Visits with the Floating Gallery (254-3690). 2/11 at 1; $5. Phone for meeting place.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1. 2/10 at 2, a woodlands walk. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

SOUTH STREET SEAPORT MUSEUM—For information on winter schedule of tours of ships and the area, phone 669-9400.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN PARK RANGERS, tours and workshops. Free, unless noted. Bronx: 2/11 at 1, meet at Crotona Boathouse, off Crotona Park East between Charlotte St. and Suburban Place (589-0096), to learn about nature's winter survival. 2/11 at 2, meet at Van Cortlandt Park Visitors Center, 242nd St. and Broadway (548-7880), for a session about nature in winter. 2/12 at 1, meet at Crotona Boathouse (see above), for an African-game fun session. 2/12 at 1, cross-country ski time, at Van Cortlandt (see above); on skis if snow, otherwise learn about equipment care (take your own skis in either case). . . Brooklyn (856-4210): 2/11 at 1, meet at Prospect Park seal pool for a tour of the zoo's past, present, future. 2/11 at 2, meet at Grand Army Plaza arch for a winter-survival trek in Prospect Park. 2/12, call for information on a workshop in valentine origami. . . Manhattan (397-3091): 2/11 at noon, meet at the Dairy, 65th St. between the zoo and the carousel, for a visit to the renovated Kinderberg and nature exhibits. 2/11 at 2, meet at Vanderbilt Gate, Fifth Ave. and 105th St., for a wintry trek in the park's northern woods. . . Queens (699-4204): 2/11 at 1:30, meet at Crocheron Park, 33rd Rd. and 215th Pl., to learn about city creatures and winter survival. 2/12 at 1, meet at tennis parking lot of Cunningham Park, 197th St. and Union Tpke., for a natural-valentines workshop. Must pre-register for this. . . Staten Island (442-1304): 2/10-11, cross-country-ski workshops; phone for details.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). See "Urban Park Rangers," above.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes.

Sports

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. Next home game: 2/15. . . **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 2/7 at 8:05, vs. Edmonton. 2/11 at 7:05, vs. Vancouver.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. Next home game, 2/16 at 7:30, vs. Indiana.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 2/10 at 8:05, vs. Los Angeles. 2/12 at 2:05, vs. Baltimore. . . **Cosmos,** at Madison Square Garden (564-4400). $5-$12. Next home game, 2/17.

Children

VALENTINE PARTY, for ages 6-12. Guests will make a valentine and decorate the party refreshments. Morris-Jumel Mansion, W. 160th St. and Edgecombe Ave. (923-8008), 2/12, 1-3. $4. Reservations necessary; adults may tour the mansion.

CONCERTO CONVERSATIONS—Happy Concerts for Young People, by the Little Orchestra Society, Dino Anagnost conductor. Solo instruments, in favorite concerto movements and excerpts. Avery Fisher Hall, Lincoln Center (757-5496). 2/11 at 11 a.m. and 1. $6-$12.50.

TWILIGHT OF MAGIC, an opera by Edith and Sarah Hemenway, based on a story by Hugh Lofting. Downtown Opera Players, Mimi Stern-Wolfe conductor. Third Street Music School Settlement, 235 E. 11th St. (777-3240). 2/12 at 1:30 and 3:30. $1.50; adults $3.

CHILDREN'S FREE OPERA, with Orchestra of St. Luke's. Copland's *Music for the Theatre,* Joplin's *Rags;* with New York Pantomime Theatre. Brooklyn Center, Brooklyn College. 2/6-10, 10 a.m. and 11:45 a.m. Free (phone 460-6917, Ellis Bullock, 9:30-3, to reserve).

ALADDIN, a new musical comedy by Maximillion Productions. Dalton School Martin Theater, 108 E. 89th St. (722-5160). 2/11 at 2. $4.

ONCE UPON AN ISLAND—Exhibition by Staten Island Children's Museum, on four centuries of S.I. history. At the S.I. Mall, thru 6/30. Mon.-Fri. 10-1; Fri. eve. 6:30-9:30; Sat. Sun. 12:30-4.

FIRESIDE STORYTELLING—New and traditional tales, for ages 3-6. Wave Hill Learning Center (see below for details). 2/11 at 2. $2, adults free.

SNOW WHITE AND THE SEVEN DWARFS—Musical by the Penny Bridge Players. Brooklyn Center, Brooklyn College, near Flatbush and Nostrand Aves. (462-3525). 2/12 at noon and 2. $4.

CHIPMUNK CHATTER—Games, a nature walk, songs, stories, all about "Chip" in the winter. Alley Pond Environmental Center, 228-06 Northern Blvd. (229-4000). 2/11, 15, 17, 19, 23 at 1. $3. Ages 4-6 only.

URBAN PARK RANGERS—See "Tours" above.

ANIMATED FILMS, by Pixie Films, for ages 3-8. "The Snowman," "Where the Wild Things Are," "Winnie-the-Pooh and a Day for Eeyore." Trinity School, 101 W. 91st (666-5996), 2/12 at 2. $2.25.

THE REMARKABLE MR. PUSS-IN-BOOTS, with the hand-carved marionettes of Puppetworks. Opens 2/12, runs Sun. at 1, thru March; also 2/20 at 1. Old First Church, 729 Carroll St. (638-5725). $3.50.

VALENTINE FAMILY WORKSHOP—Stephanie Herron talks about the history of valentines, and helps you make your own, using natural and man-made materials. High Rock Park Conservation Center, New Dorp, S.I. 2/11 at 1:30. Advance registration (987-6233).

ANDROCLES AND THE LION—Musical, with audience participation, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/17, except 2/25; at 1 and 3:30. $3, adults $4.

THE ALMOST MISADVENTURES OF ANNA POTATO—Village Performers, 98A Third Ave. (505-6601). Sat. and Sun. at 2. $4; adults, $5.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

BEAUTY AND THE BEAST, by the Puppet-Folk Theatre Co., in shadow puppet theater. 53 Hudson St., 3 blocks north of Chambers St. (249-4325), Sat. and Sun. at 3. $2.50, adults $4.

TALES OF CHELM—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). Sun. at 2 thru 2/19. $4.

ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y at Lexington Ave. (427-6000, ext. 137). 2/12 at 11 a.m., Marcia Lane with "Royal Family," fairy tales and folk tales. $3.50.

CRICKET ON THE HEARTH, Dickens's fairy tale. Theater of the Open Eye, 316 E. 88th St. (534-6909). 2/7, 14 at 7:30. $4.

TALES OF TREASURE ISLAND—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

SPECIAL EXHIBITS—"Children's Children: American Folk Dolls," at the Museum of American Folk Art, 49 W. 53rd St., thru 3/31. . . "The Robot Exhibit: History, Fantasy, and Reality," at American Craft Museum II, 77 W. 45th St., thru 5/11.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

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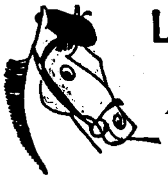

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OTHER EVENTS

THE MOUSE HOUSE, and Marionette Ballet; with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 2/19. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 2/11 at 1:30, Puppets Unlimited, in "Punch and Judy." $2.50. . . Please Touch demonstration follows at 2:40. $1.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 2/12 at 1 and 2:30, "Pinocchio." $3.50.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 2/12, at 1 West Side, 2:30 East Side, illustrator John Steptoe introduces his new "Story of Jumping Mouse."

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 2/9 at 4, short films, ages 3-8. . . Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. . . Columbus branch, 742 Tenth Ave. 2/10 at 3:30, "The Cat in the Hat," film. Free. . . Hamilton Grange branch, 503 W. 145th St., 2/10 at 10 and 10:30 a.m., short films.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 2/11 at 1, Paperfolder Michael Siegel, with origami for valentines. Free, but must pre-register (772-0210).

WAVE HILL LEARNING CENTER—Open weekdays noon-4:30. Sat. and Sun. 11-4:30. A touch table with mystery objects, also three new aquariums, changing exhibits, and more. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055). Free weekdays; weekends $2 adults, $1 students, children under 14 free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, $5 minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

SLEEPING BEAUTY—Musical fantasy. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. Thru 3/4; also 2/20-24; at 1 and 3:30. $3.50. Reservations a must.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Sat. at 4, animal feeding. 2/11 at 1, mime workshop by the Mimestrals. 2/11 at 1:30 and 3, 2/12 at 3, storyteller Kirk Tolchin with stories on "The Colonies, the Revolution, and All That." 2/12 at 2, Lisa Garrison sings about feelings, with concertina and guitar. Free with musuem admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 2/11 at 1:30, Margie Barab with a singalong. Also "theme" programs Sat. and Sun., with talks, workshops, films, etc. 2/11, 12, "American Portraits."

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. and Mon. holidays, noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. Feb. is Black-History Month. 2/11 at 1:30, learn how to make a heart-shaped zither. 2/12 at 1:30, sound sculptors Bill and Mary Buchen play on instruments created from found objects. 2/13 at 1:30 and 3:30, learn about tambourines, then create your own. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. Special exhibit: Discover Dolls, Reflections of Ourselves. Wed. at 3, Sat. at 11 a.m., slide shows on New York's history; 2/8 and 11: "Sky-scrapers of New York (1935)."

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Thu/The Lorax
S Thu/Starstruck
Fri/**Movie:** Gulliver's Travels
Mon/Paper Chase
Tue/Great Gilly Hopkins

6:15
H Mon/**Movie:** Treasure Island

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry
H Wed/National Geographic: The Great Whales
Thu,Tue/The Wild Pony
Fri/Starstruck
S Wed/**Movie:** The Bridge On The River Kwai

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josey & The Pussycats
S Thu/**Movie:** Across The Great Divide
Mon/Starstruck
Tue/**Special:** The Valentine's Day That Almost Wasn't

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock
Fri/Those Fabulous Clowns
S Fri/**Movie:** Victor/Victoria
Mon/**Movie:** MacArthur

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/**Movie:** Evil Under The Sun
Thu/**Movie:** Star Trek II
Mon/**Movie:** Missing
Tue/The Lorax
S Mon/**Movie:** Across The Great Divide

8:30
5 Flintstones
9 Straight Talk
11 Great Space Coaster
H Fri/**Special:** Johnny Cash's America
Tue/**Movie:** Vanities

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Little Rascals
S Thu/Faerie Tale Theatre (cc)
Tue/Making Of Aerobicise

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 The Munsters
S Mon/**Movie:** Raintree Country

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 Make Room For Daddy
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Lovesick
Thu/**Movie:** Annie
Fri/**Movie:** Lion Of The Desert
Mon/**Movie:** The Beastmaster
Tue/**Movie:** The Pirates Of Penzance
S Wed/**Movie:** It Started With A Kiss
Thu,Tue/**Movie:** Ada
Fri/**Movie:** Kiss Me Kate
Mon/**Movie:** I'll Cry Tomorrow
W Wed/**Movie:** Author, Author
Thu/Say Amen, Somebody
Fri/**Movie:** A Time To Die
Mon/**Movie:** Aguirre, The Wrath Of God
Tue/The Wild Pony

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Family
11 Rhoda

11:30
4 Dream House
7 Loving
11 Happy Days Again
S Mon/**Movie:** A Talent For Murder (cc)

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 11 News
H Wed/**Movie:** Lion Of The Desert
Mon/**Movie:** Evil Under The Sun
Tue/Those Fabulous Clowns
S Wed/**Movie:** Robin Hood And The Sorcerer
Thu/**Movie:** MacArthur
Fri/**Movie:** The Towering Inferno
Tue/**Movie:** Lovesick
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** The Gallant Hours (1960). James Cagney.
Thu/**Movie:** The Desert Fox (1951). James Mason.
Fri/**Movie:** The Desert Rats (1953). James Mason.
Mon/**Movie:** The Road To Rio (1947). Bob Hope, Bing Crosby.
Tue/**Movie:** The Princess And The Pirate (1945). Bob Hope.
H Thu/**Movie:** The Pirates Of Penzance

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** The Over-The-Hill Gang Rides Again (1970). Walter Brennan.
Thu/**Movie:** Do Not Fold, Spindle, Or Mutilate (1971). Helen Hayes, Myrna Loy.
Fri/**Movie:** The Prince Of Central Park (1975). T.J. Hargrave.
Mon/**Movie:** When Comedy Was King (1960). Dwight Weist.
Tue/**Movie:** Miss Robin Hood (1952). Margaret Rutherford.
H Fri/Those Fabulous Clowns
Tue/**Movie:** Lovesick
S Mon/**Movie:** The Bridge Over The River Kwai
W Wed/**Special:** Victoria Regina
Thu/Concert For Bangladesh
Fri/The Wild Pony
Mon/**Movie:** The Ritz
Tue/**Movie:** Barbarosa

1:30
2 As The World Turns

2:00
4 Another World
5 News
7 One Life To Live
H Fri/**Movie:** International Velvet
Mon/**Movie:** Liar's Moon
S Wed, Tue/US Festival '84/Day 4

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Magic Garden (except Fri)
Fri/Carrascolendas
H Thu/**Movie:** Threshold
S Thu/**Movie:** My Seventeenth Summer
W Wed/**Movie:** First Blood
Fri/**Movie:** The Year Of Living Dangerously
Tue/Concert For Bangladesh

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint
11 Tom & Jerry
H Wed/**Movie:** Brainwaves
Tue/**Special:** Johnny Cash's America
S Fri/Great Gilly Hopkins
W Thu/**Movie:** Threshold
Mon/**Movie:** The Secret Of NIMH

3:30
5 Woody & Bugs
11 Scooby Doo
S Thu/**Movie:** Across The Great Divide
Tue/**Movie:** Gulliver's Travels

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** Strangers On A Train (1951). Farley Granger.
Thu/**Movie:** The Saboteur (1942). Priscilla Lane.
Fri/**Movie:** Psycho (1960). Anthony Perkins.
Mon/**Movie:** The Lady Killers (1971). Burt Reynolds.
Tue/**Movie:** The Ambushers (1967). Dean Martin, Senta Berger.
11 Incredible Hulk
13 Sesame Street (cc)
H Mon/**Movie:** Treasure Island
S Wed/**Special:** The Valentine's Day That Almost Wasn't
Fri/**Movie:** Daffy Duck's "Fantastic Island"
Mon/Starstruck

4:30
4 People's Court
5 Batman
7 Wed/ **Afterschool Special:** The Great Love Experiment (1984). Tracy Pollan, Scott Renderer. Four popular kids learn a great lesson when they try to transform a "nobody."
Thu-Tue/Eyewitness Extra
H Wed, Fri/Fraggle Rock
Thu,Tue/The Wild Pony
S Wed/Sophie Minds The Store
W Wed, Tue/**Movie:** The Pirates Of Penzance
Fri/**Movie:** The Touch
Mon/**Movie:** Wrong Is Right

5:00
2 4 7 News
5 Six Million Dollar Man
11 Little House On The Prairie
13 Mister Rogers
H Wed/National Geographic: The Great Whales
Fri/Starstruck
S Wed/Starstruck
Mon/Sophie Minds The Store
Tue/**Movie:** MacArthur
W Thu/**Movie:** The Odd Job

5:30
13 3-2-1 Contact (cc)
S Thu/**Movie:** Gulliver's Travels
Fri/**Movie:** Victor/Victoria
Mon/Great Gilly Hopkins

Evening, Feb. 8-10 and 13-14

Wed., Feb. 8

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie:** Evil Under The Sun
S **Movie:** Kiss Me Kate

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Wildlife Woodcarvers
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Infinity Factory
W **Movie:** The Ritz

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Moving Right Along

8:00
2 **Special:** The Bugs Bunny/Road Runner Movie
4 Real People
5 PM Magazine
7 20/20
9 News 9: Prime Time
11 **Movie:** The Late Show (1977). Art Carney, Lily Tomlin. A young woman helps an aging private-eye solve a murder.
13 **National Geographic Special:** Love Those Trains
21 All Creatures Great And Small
31 Working Women
H **Movie:** Daffy Duck's "Fantastic Island"
N **Movie:** Man On The Roof
S **Movie:** The Bridge On The River Kwai

8:30
2 Empire
5 Carol Burnett
9 **Basketball:** Knicks Vs. Milwaukee Bucks
31 Neighborhoods: The Bronx

8:40
W Richard Brown

9:00
2 **Movie:** A Good Sport (1983). Ralph Waite, Lee Remick. A sports writer and a fashion magazine editor attempt to have a purely platonic relationship.
4 Facts Of Life
5 Merv Griffin
7 **Special:** XIV Winter Olympic Games
13 A Walk Through The 20th Century
21 Monty Python
31 Job Market
W **Movie:** The Innocent

9:30
4 Night Court
21 Not The Nine O'Clock News
31 Spaces
H **Movie:** The Man With Two Brains

10:00
4 St. Elsewhere
5 11 News
13 Alfred I. Dupont-Columbia University Awards
21 The Top Secret Life Of Edgar Briggs
31 Previn And The Pittsburgh
N **Movie:** Seven Beauties

10:30
11 News
21 Bless Me Father

11:00
2 4 7 News
5 Taxi
9 Top 40 Video
11 Odd Couple
21 International Edition
H **Movie:** Forced Vengeance
S **Movie:** Xtro
W **Movie:** Brief Affair

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 **Special:** XIV Winter Olympic Games (highlights)
9 Hawaii Five-O
11 Honeymooners
13 Masterpiece Theatre: The Irish R.M. (cc)
21 Latenight America

12 **MIDNIGHT**
7 Nightline
11 Star Trek
N **Movie:** Cat And Mouse

12:30
2 **Movie:** The Magnificent Hustle (1978). George Hamilton.
4 David Letterman
7 Entertainment Tonight
9 Return Of The Saint
S Hip Hypnotist
W **Movie:** First Blood

12:35
H **Movie:** Brainwaves

1:00
5 Hogan's Heroes
7 **Movie:** Roll, Freddy, Roll (1974). Tim Conway, Jan Murray.
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Rat Patrol
9 11 News
S **Movie:** In Praise Of Older Women

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Innocent Bystander (1973). Stanley Baker.
9 Joe Franklin
11 Emergency!
H **Movie:** Lovesick

2:30
4 Mary Tyler Moore
W **Movie:** Forbidden Zone

3:00
4 Bob Newhart
9 **Movie:** Frenchmen's Creek (1944). Joan Fontaine.
11 **Movie:** Screamer (1974). Pamela Franklin.

3:20
S **Movie:** Knightriders

3:30
4 Here's Lucy

3:40
H **Movie:** Evil Under The Sun

4:00
4 Here's Lucy

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Great Gilly Hopkins

Thu., Feb. 9

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Saving Energy
31 McLaughlin Group
H The Wild Pony

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Infinity Factory
S Faerie Tale Theatre (cc)
W **Movie:** Yanks

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Humancare Today

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 **Special:** XIV Winter Olympic Games
9 News 9: Prime Time
11 **Movie:** Time After Time (1979). Malcolm McDowell, Mary Steenburgen. H.G. Wells pursues Jack the Ripper into the 20th century.
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** The Pirates Of Penzance
N **Movie:** Oblomov
S Superstars Of Comedy

8:30
4 Family Ties
5 Carol Burnett
9 **Hockey:** Rangers Vs. Minnesota North Stars
13 Bits And Bytes
21 The Real Thing
31 Black Focus

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery! Reilly: Ace Of Spies (cc)
21 Sneak Previews
31 Smithsonian World
S **Movie:** MacArthur

9:30
4 Buffalo Bill
21 All New This Old House (cc)
W **Movie:** Aguirre, The Wrath Of God

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
13 Frontline (cc)
21 Long Island Speak-Out
31 Looking East
H George Burns

10:30
11 News
N **Movie:** Punishment

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 Odd Couple
13 International Playbill: Poldark
21 Long Island Week
H **Movie:** Threshold

11:15
W Playboy On The Scene

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 **Special:** XIV Winter Olympic Games (highlights)
9 Racing From Yonkers
11 Honeymooners
21 Latenight America
S **Movie:** The Man With Two Brains

12 **MIDNIGHT**
7 Nightline
9 News
11 Star Trek
N **Movie:** The Clockmaker

12:15
W **Movie:** Linda

12:30
2 **Movie:** The Promise (1979). Kathleen Quinlan.
4 David Letterman
7 Entertainment Tonight
9 World Vision

12:40
H **Movie:** Gas

1:00
5 Hogan's Heroes
7 **Movie:** The Gypsy Moths (1969). Burt Lancaster.
11 Twilight Zone

1:05
S **Movie:** Confessions Of A Driving Instructor

1:30
4 Mary Tyler Moore
5 Rat Patrol
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** In Search Of Noah's Ark (1976). Brad Crandal.
9 Joe Franklin
11 Salute!
W **Movie:** Yanks

2:20
H **Movie:** Star Trek II

2:30
4 Mary Tyler Moore
S **Movie:** Pretty Maids All In A Row

3:00
4 Bob Newhart
9 **Movie:** Jane Eyre (1944). Joan Fontaine, Orson Welles.
11 **Movie:** Sign It Death (1974). Patrick Allen.

3:30
4 Here's Lucy

4:00
4 Here's Lucy

4:05
S Superstars Of Comedy

4:15
H **Movie:** The Pirates Of Penzance

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:05
S My Seventeenth Summer

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Feb. 10

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Victory Garden
H **Movie:** Missing

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 A House For All Seasons
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Infinity Factory
W **Movie:** A Time To Die

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 **Special:** XIV Winter Olympic Games
9 Benny Hill
11 News

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TELEVISION

21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes Of Hazzard
4 **Movie:** The Fantastic World Of D.C. Collins (1984). Gary Coleman, Marilyn McCoo. A 14-year-old, living in a fantasy-world of superheroes, gets the chance to be a real hero.
5 PM Magazine
9 News 9: Prime Time
11 **Movie:** St. Ives (1976). Charles Bronson, Jacqueline Bisset.
13 Washington Week In Review
21 **National Geographic Special:** Love Those Trains
31 Africa File
H **Movie:** Used Cars
N **Movie:** Slave Of Love
S **Movie:** The Towering Inferno

8:30
5 Healthbeat Magazine
9 Hawaii Five-O
13 Wall $treet Week
31 Eye On Dance
W **Movie:** Ruling Class

9:00
2 Dallas
5 Merv Griffin
13 Inside Story
21 **Movie:** The Perils Of Pauline (1947). Betty Hutton, John Lund.
31 Voice Of Democracy

9:30
9 **Basketball:** Knicks Vs. Utah Jazz
13 Enterprise (cc)
31 Masterpiece Theatre: The Irish R.M.

10:00
2 Falcon Crest
4 The New Show
5 11 News
13 Quest! Everest North Wall
H Billy Crystal
N **Movie:** The Twelve Chairs

10:30
11 News
31 Music Video Party

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 **Movie:** Romanoff And Juliet (1961). Peter Ustinov, Sandra Dee.
21 Long Island Week
H **Movie:** The Man With Two Brains
S **Movie:** The Verdict
W Leonard Report

11:30
2 **Movie:** SST. . . Disaster In The Sky (1977). Peter Graves.
4 Tonight
5 Thicke Of The Night
7 **Special:** XIV Winter Olympic Games (highlights)
11 Honeymooners
21 Latenight America
W **Movie:** Miriam

12 MIDNIGHT
7 Nightline
9 Racing From Yonkers
11 Star Trek
N **Movie:** Coup De Torchon

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Return Of The Saint
H Not Necessarily The News

1:00
5 Soul Train
11 Twilight Zone
H **Movie:** T.A.G.—The Assassination Game
S US Festival '84/ Day 3

1:10
W Beat Club

1:30
9 11 News
W **Movie:** If. . .

1:45
2 **Movie:** A Time For Love (1973). Lauren Hutton, Jack Cassidy.

2:00
4 Mary Tyler Moore
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
5 **Movie:** The Wild One (1954). Marlon Brando, Mary Murphy.
7 **Movie:** The Delicate Delinquent (1957). Jerry Lewis, Darrin McGavin.
S **Movie:** Conan The Barbarian

2:35
H **Movie:** The Amateur

3:00
4 Mary Tyler Moore
9 **Movie:** The Ghost And Mrs. Muir (1947). Rex Harrison, Gene Tierney.
11 **Movie:** The Killing Game (1975). Edd Byrne, Ingrid Piff.

3:30
4 Bob Newhart
W Best Of Floyd

3:46
2 **Movie:** Shoot Out (1971). Gregory Peck.

4:00
4 Bob Newhart

4:30
4 Here's Lucy
11 Abbott & Costello
H Billy Crystal

4:40
S **Movie:** Forbidden World

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Newsmakers
4 More Real People
9 **Movie:** Curse Of The Swamp Creature (1966). John Agar.
11 Insight
H Not Necessarily The News

Mon., Feb. 13

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of San Francisco
31 All About TV
H **Movie:** Daffy Duck's "Fantastic Island"

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 The Kimball
S **Movie:** A Talent For Murder (cc)
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Infinity Factory
W **Movie:** Cat People

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 News 9: Prime Time
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow And Mrs. King
4 TV's Bloopers And Practical Jokes
5 PM Magazine
7 **Special:** XIV Winter Olympic Games
9 **Hockey:** Islanders Vs. Toronto Maple Leafs
11 **Movie:** Casablanca (1942). Humphrey Bogart, Ingrid Bergman. Classic film of love and intrigue during WW2.
13 **Great Performances:** A Choreographer's Notebook: Stravinsky Piano Ballets By Peter Martins.
21 Jacques Cousteau
31 Opening Night
H Not Necessarily The News
N **Movie:** The Ruling Class
S Faerie Tale Theatre (cc)

8:30
5 Carol Burnett
31 Getting To Know Me
H **Movie:** Missing

9:00
2 AfterMASH
4 **Movie:** Celebrity (1984). Martin Beck, Joseph Bottoms. Part 2 (parts 1 & 3, Sun. & Tue., Feb. 12 & 14, 9 p.m.).
5 Merv Griffin
13 International Violin Competition Of Indianapolis
21 Nature (cc)
31 Cityscope
S **Movie:** Flashdance (cc)
W **Movie:** Funeral Home

9:30
2 Newhart
31 Soundings

10:00
2 Emerald Point N.A.S.
5 11 News
13 The Navigators
21 Ready When You Are, Mr. DeMille
31 German Professional Soccer

10:30
11 News
H Pee Wee Herman

10:40
W Richard Brown

10:45
W **Movie:** Becket

11:00
2 4 7 News
5 Taxi
9 **NCAA Basketball:** Boston College Vs. St. John's
11 Odd Couple
13 **Special:** A Different Image
21 Tony Brown's Journal
S **Movie:** Lady In Red
W **Movie:** Pandora's Mirror

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
7 **Special:** XIV Winter Olympic Games (highlights)
11 Honeymooners
21 Latenight America
H **Movie:** T.A.G.—The Assassination Game

12 MIDNIGHT
7 Nightline
11 Star Trek

12:30
2 Columbo
4 David Letterman
7 Entertainment Tonight
W **Movie:** The Ritz

12:45
S **Movie:** The Man With Two Brains

1:00
5 Hogan's Heroes
7 **Movie:** Trapped Beneath The Sea (1974). Lee J. Cobb.
9 Return Of The Saint
11 Twilight Zone

1:05
H **Movie:** Liar's Moon

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 Emergency!

2:15
W **Movie:** Enter The Ninja

2:20
S **Movie:** Pretty Maids All In A Row

2:30
4 Mary Tyler Moore
5 Best Of Midday

2:55
H **Movie:** The Beastmaster

3:00
4 Bob Newhart
9 **Movie:** Sanders Of The River (1935). Paul Robeson, Leslie Banks.
11 **Movie:** Blondie Has Servant Troubles (1940). Penny Singleton, Arthur Lake.

3:30
4 Here's Lucy
5 Off The Set

3:55
S **Movie:** Flashdance (cc)

4:00
4 Here's Lucy

4:30
4 More Real People
11 Abbott & Costello

4:55
H **Movie:** Gas

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Feb. 14

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H **Movie:** The Pirates Of Penzance

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Infinity Factory
W **Movie:** Valley Girl

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal
S **Special:** The Valentine's Day That Almost Wasn't

8:00
2 **Special:** Disney's All-Star Valentine Party
4 A-Team
5 PM Magazine
7 **Special:** XIV Winter Olympic Games
9 News 9: Prime Time
11 **Movie:** Squirm (1976). John Scardino, Patricia Pearcy. What you do when giant earthworms invade your town.
13 Nova (cc)
21 The Pallisers
31 Black Focus
H Bedrooms
N **Movie:** Punishment
S **Movie:** Lovesick

8:30
5 Carol Burnett
9 **Basketball:** Knicks Vs. Kansas City
31 Africa File

8:40
W **Movie:** Yanks

9:00
2 **Movie:** Gone With The Wind (1939). Clark Gable, Vivien Leigh. Epic love story set during the Civil War. Winner of 11 Oscars. Part 1 (part 2, Wed., Feb. 15, 8 p.m.).
4 **Movie:** Celebrity (1984). Martin Beck, Joseph Bottoms. Part 3 (parts 1 & 2, Sun. & Mon., Feb. 12 & 13).
5 Merv Griffin
13 American Playhouse: Popular Neurotics (cc)
21 Masterpiece Theatre: The Irish R.M. (cc)
31 Eye On Dance
H **Movie:** Lovesick

9:30
31 Soundings

10:00
5 11 News
13 Love Is All You Need
21 Frontline (cc)
31 A Walk Through The 20th Century
N **Movie:** Angelo My Love
S Playboy's Playmate Reunion

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 Odd Couple
13 Quest! Everest North Wall
21 Inside Story
H Billy Crystal
W **Movie:** Priest Of Love

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
S Hip Hypnotist

12 **MIDNIGHT**
11 Star Trek
H **Movie:** The Amateur
N **Movie:** Slave Of Love

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight
9 World Vision
S **Movie:** Conan The Barbarian
W **Movie:** Cat People

1:00
5 Hogan's Heroes
7 **Movie:** St. Valentine's Day Massacre (1967). Jason Robards, George Segal.
11 Twilight Zone

1:15
W **Movie:** The Pupils Of Mme. Olga

1:30
4 Mary Tyler Moore
5 Rat Patrol
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Desperate Characters (1971). Shirley MacLaine, Kenneth Mars.
9 Joe Franklin
11 Emergency!
H **Special:** Johnny Cash's America

2:30
4 Mary Tyler Moore

2:35
H **Movie:** Annie

2:40
S **Movie:** Partners

2:45
W **Movie:** Valley Girl

3:00
4 Bob Newhart
9 **Movie:** The Cracksman (1965). Charles Drake, George Sanders.
11 **Movie:** Blondie Goes Latin (1941). Penny Singleton, Arthur Lake.

3:25
H **Movie:** The Pirates Of Penzance

3:30
4 Here's Lucy

3:48
5 Eyesat

4:00
4 Here's Lucy

4:15
S Playboy's Playmate Reunion

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:20
H Those Fabulous Clowns

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Feb. 11-12

Sat., Feb. 11

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles
H **Movie:** Daffy Duck's "Fantastic Island"

6:15
S Great Gilly Hopkins

6:30
4 Carrascolendas
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 **Special:** New Challenge In Space. Live coverage of the Space Shuttle "Challenger" landing.
9 News
11 Return To The Planet Of The Apes
S My Seventeenth Summer

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown & Snoopy
4 Flintstone Funnies
5 Wonderama
7 Best Of Scooby Doo (cc)
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Carrascolendas
H The Lorax
S **Movie:** Enchantment

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
7 Monchichis/Little Rascals/Richie Rich
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs
H **Movie:** Liar's Moon

9:00
4 Smurfs
5 Star Search
9 Nine On New Jersey
11 Essence
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
11 Hee Haw
13 Mainstream
31 **Special:** Chemical People

10:00
2 Tarzan: Lord Of The Jungle
5 Saturday Morning
9 All-Star Wrestling
13 American Interests
S **Movie:** It Started With A Kiss
W **Movie:** Riding Through

10:30
2 Bugs Bunny/Road Runner
4 Alvin & The Chipmunks
7 Littles
11 Three Stooges
13 International Edition
31 Que Pasa USA?
H Pee Wee Herman

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 **Special:** XIV Winter Olympic Games
9 B.J./Lobo
11 **Special:** The Road To Los Angeles
13 Faces Of Culture
H **Movie:** Stroker Ace

11:30
4 Amazing Spider Man & Incredible Hulk
13 Faces Of Culture

11:45
W Peter No-Tail

12:00
2 Biskitts
5 Dance Show
9 Hardy Boys/Nancy Drew Mysteries
11 **NCAA Basketball:** Boston College Vs. Providence College
13 Open Mind
21 Gourmet Cooking
S **Movie:** The Pirates Of Penzance

12:30
2 Benji, Zax & The Alien Prince
4 Thundarr The Barbarian
13 America's Black Forum
21 All New This Old House (cc)

1:00
2 New Fat Albert
4 Fight Back
5 Fame
9 **Movie:** Tarzan, The Ape Man (1932). Johnny Weissmuller, Maureen O'Sullivan.
13 Presente
21 Victory Garden
W **Movie:** Valley Girl

1:30
2 Children's Film Festival
4 **NCAA Basketball:** Virginia Vs. Louisville
7 Professional Bowlers Tour
13 Bits And Bytes
21 A House For All Seasons
H **Movie:** Evil Under The Sun

2:00
2 **NCAA Basketball:** Georgetown Vs. Brigham Young
5 Starsky & Hutch
11 Abbott & Costello
13 American Playhouse: Nothing But A Man (cc)
21 Motorweek
S US Festival '84/ Day 4

2:30
11 **Movie:** Hair (1979). Treat Williams, John Savage. Movie version of the hit musical about a group of N.Y. hippies in the 1960s.
21 Gourmet Cooking
31 Eddie Boyd: Bank Robber

3:00
5 **Movie:** Masked Avengers (1982). Chiang Sheng, Chu Ko.
7 **Special:** XIV Winter Olympic Games
9 **Movie:** Devil Dog: The Hound Of Hell (1978). Richard Crenna, Yvette Mimieux.
21 All New This Old House (cc)
W **Movie:** Author, Author

3:30
4 More Real People
13 Love It Like A Fool: A Film About Malvina Reynolds
21 Victory Garden
H George Burns
S **Movie:** MacArthur

4:00
2 **NCAA Basketball:** Notre Dame Vs. De Paul
4 **Special:** Blacks: Present And Accounted For
13 A Walk Through The 20th Century
21 A House For All Seasons
31 Kentucky: The 1983 Ultimate Equestrian Trial

4:30
21 Motorweek
H **Movie:** Daffy Duck's "Fantastic Island"

5:00
4 **Golf:** Hawaiian Open
5 Mission Impossible
7 Wide World Of Sports
9 Top 40 Videos
11 Little House On The Prairie
13 **National Geographic Special:** Love Those Trains
21 Sesame Street (cc)
31 Generic News
W **Movie:** Priest Of Love

5:30
31 Lawmakers

6:00
2 Channel 2 The People
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
21 Music Of Man
31 Searching
H **Movie:** Liar's Moon
S Rock Of The 80's

6:30
2 4 7 News
9 In Search Of
31 European Journal

7:00
2 News
4 Prime Of Your Life
5 Welcome Back, Kotter
7 **Special:** Big Break Dance Contest
9 News 9: Weekend
11 Dance Fever
13 Newton's Apple
21 Inside Albany
31 Infinity Factory
S The Police

7:10
W Richard Brown

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
7 New York People
9 New Jersey People
11 At The Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out
W Music Video

8:00
2 **Special:** Be My Valentine, Charlie Brown
4 Diff'rent Strokes
5 **Movie:** Invisible Stripes (1939). George Raft, William Holden. A reformed gangster tries to save his younger brother from a life of crime.
7 **Special:** XIV Winter Olympic Games
9 Nine On New Jersey
11 **Movie:** The Drowning Pool (1975). Paul Newman, Joanne Woodward. A blackmail victim calls on a detective, an old flame, for help.
13 21 Nature Of Things
31 Moving Right Along
H **Movie:** Stroker Ace
N **Movie:** Angelo My Love
S **Movie:** The Pirates Of Penzance
W **Movie:** A Little Sex

8:30
2 **Special:** Bugs Bunny's Valentine
4 Silver Spoons
9 Newark & Reality

31 Music Video Party Extra

9:00
2 Airwolf
4 We Got It Made
9 Jackie Gleason
13 Seeing Things
21 Great Performances: La Cenerentola
31 NYU Broadcast Lab

9:30
4 Mama's Family
9 **Basketball:** Knicks Vs. Denver Nuggets
31 Mystery! Reilly: Ace Of Spies

10:00
2 Mickey Spillane's Mike Hammer
4 Yellow Rose
5 11 News
13 Sneak Previews
H Not Necessarily The News
N **Movie:** Yol
S Gallagher
W **Movie:** Author, Author

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** Dear Inspector (1978). Annie Giradot, Philippe Noiret.
31 Music Video Party
H Great Standups

11:00
2 4 7 News
5 **Movie:** Lady Sings The Blues (1972). Diana Ross, Billy Dee Williams.
11 Odd Couple
S Bizarre (cc)

11:30
4 Saturday Night Live
7 **Special:** XIV Winter Olympic Games
11 Honeymooners
H **Movie:** Losin' It
S **Movie:** Xtro

11:45
2 Sports People

12 **MIDNIGHT**
2 **Movie:** Play It Again, Sam (1972). Woody Allen, Diane Keaton.
7 News
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** Man On The Roof
W **Movie:** Centerspread

12:15
7 **Movie:** The Stone Killer (1973). Charles Bronson, Martin Balsam.

1:00
4 Rock Palace
9 **Movie:** Deep Red (1976). David Hemmings, Daria Nicolodi.
11 Twilight Zone
S **Movie:** Partners

1:15
H **Movie:** Liar's Moon

1:30
11 News
W **Movie:** The Beast Within

1:50
5 **Movie:** California Split (1974). George Segal, Elliot Gould.

1:53
2 Music Magazine

2:00
4 Mary Tyler Moore
7 **Movie:** The Vampires (1968). Gordon Scott.
11 **Movie:** Battle Of The Worlds (1961). Claude Rains, Bill Carter.

2:23
2 **Movie:** The Midnight Man (1974). Burt Lancaster, Susan Clark.

2:30
4 Mary Tyler Moore

2:35
S **Movie:** MacArthur

3:00
4 Gavin/Lott
9 **Movie:** The Swan (1956). Gene Kelly.

3:05
H Pee Wee Herman

3:15
W **Special:** Victoria Regina

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Life Of Riley

4:10
H **Movie:** Stroker Ace

4:30
11 Abbott & Costello

4:38
2 **Movie:** Skim Money (1975). Jackie Cooper.

4:45
S Gallagher

5:00
11 Biography

5:30
9 Point Of View
11 Christopher Closeup

5:45
11 Davey And Goliath
S Mattie The Gooseboy

5:50
5 Time For Timothy

Sun., Feb. 12

6:00
9 New Jersey Report
11 News
H Those Fabulous Clowns

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour For Power
7 Faith For Today
9 Newark & Reality
11 Old Time Gospel Hour
H **Movie:** Playing For Time
S **Movie:** Treasures Of The Snow

7:30
4 Journey To Adventure
7 Insight
9 Jack Van Impe Presents
13 Mister Rogers

8:00
2 Way To Go
4 Voice Of Democracy
5 Jimmy Swaggart
7 It's Your Business
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)

8:30
2 For Our Times
4 Austin City Limits Encore
7 Tiempo
9 Day Of Discovery
H **Movie:** From Here To Eternity

9:00
2 Sunday Morning
4 That Teen Show
5 Wonder Woman
7 New York Hot Tracks
9 Oral Roberts
11 Tom & Jerry
13 Sesame Street (cc)
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
9 Point Of View
11 Josie & The Pussycats
H **Movie:** The Pirates Of Penzance

10:00
4 Latin Tempo
5 Bionic Woman
7 Entertainment This Week
9 Mass
11 Pink Panther
13 Electric Company
S **Movie:** Stroker Ace
W **Movie:** The Pirates Of Penzance

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** The Patsy (1964). Jerry Lewis.
7 Eyewitness News Conference
9 Make Peace With Nature
11 **Movie:** Little Giant (1946). Bud Abbott, Lou Costello.
13 Why In The World

11:30
2 Newsmakers
4 Today In New York
7 This Week With David Brinkley
9 Rex Humbard
13 Soapbox
H Fraggle Rock

12 **NOON**
2 Channel 2 The People
4 News 4orum
9 Robert Schuller
13 Great Performances: La Cenerentola
21 Six-Gun Heroes
H **Movie:** Lovesick
S Paper Chase
W **Movie:** The Toy

12:30
2 **Movie:** Satan's Triangle (1975). Kim Novak, Doug McClure.
4 Meet The Press
7 Directions

1:00
4 **NCAA Basketball:** TBA
5 **Movie:** The Revengers (1972). William Holden, Susan Hayward. A rancher goes after the men who killed his family and stole his horses.
7 Like It Is
9 **Movie:** Eat My Dust! (1976). Ron Howard. Two young people steal a car for the thrill of it. Ah, youth!
11 **Movie:** Demon Seed (1977). Julie Christie, Fritz Weaver. A woman is terrorized by a computer which threatens to take over the world.
21 Long Island Sports Network
S **Movie:** The Catered Affair

2:00
2 **Special:** Vitalis Olympic Invitational Indoor Track Meet
7 **Special:** XIV Winter Olympic Games
H Those Fabulous Clowns
W Sea Prince And The Fire Child

3:00
2 Stock Car Racing
4 Sportsworld
9 **Movie:** Good Guys Wear Black (1979). Chuck Norris, Anne Archer. A one-man national security force investigates mysterious murders.
11 **Movie:** Audrey Rose (1977). Marsha Mason, Anthony Hopkins. Eerie story of a stranger who tries to convince a couple that their daughter is the reincarnation of his own child.
13 Frontline (cc)
31 Income Tax Preparation
H **Movie:** Threshold
S **Movie:** Pippin

3:30
2 **Basketball:** TBA
5 **Movie:** For Pete's Sake (1974). Barbra Streisand, Michael Sarrazin. A woman goes to incredible lengths to help her husband get ahead.
21 Your Tax Return: 1984

4:00
13 Tony Brown's Journal
W **Movie:** Shoot The Moon

4:30
4 **Golf:** Hawaiian Open
7 Wide World Of Sports
13 Mainstream

5:00
5 Fame
9 S.W.A.T.
11 **Movie:** The Beast Must Die (1975). Calvin Lockhart, Peter Cushing. A rich sportsman attempts to bait a werewolf with electronic gadgetry.
13 Innovation
21 Sneak Previews
31 Inside Story
H **Movie:** Playing For Time
S Faerie Tale Theatre (cc)

5:30
13 Firing Line
21 **Movie:** Tarzan's Revenge (1938). Glenn Morris, Eleanor Holm.
31 Cityscope

6:00
2 4 7 News
5 **Movie:** The Mechanic (1972). Charles Bronson, Jan-Michael Vincent. A young man, trained by the master assassin, is contracted to kill his instructor.
9 Hawaii Five-O
31 All About TV
S **Movie:** Stroker Ace

6:30
2 4 7 News
13 Agronsky & Company
31 Searching
W **Movie:** Breathless

7:00
2 60 Minutes
4 **Special:** A Chipmunk Valentine
7 **Special:** XIV Winter Olympic Games
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Infinity Factory

7:30
4 **Special:** Berenstein Bears' Comic Valentine
13 World War I
21 De Bono's Thinking Course
31 Opening Night
H Fraggle Rock

8:00
2 Four Seasons
4 Knight Rider
5 Star Search
9 Straight Talk
11 **Movie:** To Have And Have Not (1944). Humphrey Bogart, Lauren Bacall. It's not Hemingway, but Bogey and Bacall spark in their first film together.
13 Nature (cc)
21 Mystery! Reilly: Ace Of Spies (cc)
31 Getting To Know Me
H **Movie:** To Catch A King
N **Movie:** Oblomov
S **Movie:** The Year Of Living Dangerously
W **Movie:** Best Friends

8:30
2 One Day At A Time
31 Checking It Out

9:00
2 Jeffersons
4 **Movie:** Celebrity (1984). Martin Beck, Joseph Bottoms. Mini-series of three successful men whose careers hang in the balance because of one night 25 years earlier. Part 1 (parts 2 & 3, Mon. & Tue., Feb. 13 & 14, 9 p.m.).
5 **Special:** South Pacific: End Of Eden
9 New Jersey Report
13 Masterpiece Theatre: The Irish R.M. (cc)
21 **Movie:** East Side Of Heaven (1939). Bing Crosby, Joan Blondell.
31 Style Wars

9:30
2 Alice
9 Meet The Mayors

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 To The Manor Born
21 California Wine Experience
H David Bowie
S Superstars Of Comedy

10:15
W **Movie:** Brimstone & Treacle

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
N **Movie:** Slave Of Love

11:00
2 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
H **Movie:** Lovesick
S **Movie:** That Championship Season

11:15
7 News

11:30
4 News
5 David Susskind
7 **Special:** XIV Winter Olympic Games (highlights)
9 It Is Written
11 Honeymooners
13 TBA

11:45
2 Sports Update

12 **MIDNIGHT**
2 **Movie:** With This Ring (1978). Dick Van Patten, Joyce DeWitt.
7 **Movie:** Chisum (1970). John Wayne, Christopher George.
9 **Movie:** Tribes (1970). Darren McGavin, Jan Michael Vincent.
11 Star Trek
W **Movie:** The Innocent

12:05
N **Movie:** Design For Living

12:15
4 **Movie:** Sidney Shorr (1981). Tony Randall, Lorna Patterson.

12:40
H **Movie:** Forced Vengeance

12:50
S **Movie:** Carnal Knowledge

1:00
11 Twilight Zone

1:30
11 News

2:00
2 News
9 Christian Children's Fund
11 Wall Street Journal Report

2:15
4 Mary Tyler Moore
7 **Movie:** Comanche Station (1960). Randolph Scott, Nancy Gates.
H **Movie:** The Pirates Of Penzance

2:30
11 **Movie:** All Mine To Give (1956). Glynis Johns.
S **Movie:** Lady On The Bus

2:45
4 Positively Black

3:00
9 **Movie:** Adventure (1946). Clark Gable, Greer Garson.

3:15
4 First Estate

4:00
S **Movie:** Pippin

4:10
H **Movie:** To Catch A King

4:30
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

RADIO HIGHLIGHTS

Wed., Feb. 8

2:06/WQXR-AM/FM—Mozart: Qnt in A for Clarinet & Strings (de Peyer, Amadeus Qt).

3:00/WNCN—Franck: Les Eolides (Royal Phil Orch/Freeman).

WNYC—Cage: Bacchanale.

4:06/WQXR-AM/FM—Boyce: Cto Grosso in e (Cantilena Chamber Orch/Shepherd).

5:00/WNCN—Beethoven: Sextet for Winds in E-Flat, Op. 71 (London Wind Soloists/Brymer).

6:00/WNCN—Stolzel: Cto for Trumpet in D (Andre, English Chamber Orch/Mackerras).

7:00/WNYC—Festival Recital: Live performances by New York's premiere chamber ensembles.

8:00/WNCN—Brahms: Choral Works (Musica Sacra).

8:06/WQXR-AM/FM—Beethoven: March in B-Flat (Berlin Phil Winds/Priem-Bengrath).

9:00/WNCN—Beethoven: The complete music for Cello and Piano in two evenings. Part II.

Thurs., Feb. 9

2:06/WQXR-AM/FM—Brahms: Sym #4 in e (Berlin Phil/Karajan).

3:00/WNCN—Fux: Sinfonia for Recorder, Oboe & Cello in F (Peters, Meidhof, Wolf).

WNYC—Harrison: Elegaic Sym.

4:06/WQXR-AM/FM—Susato: Excerpts from Suite of Dances (New York Pro Musica Instrumental Ensemble/Greenberg).

5:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #2 (Scarlatti Orch of Naples/Gracis).

6:00/WNCN—Schumann: Novelette in f-sharp, Op. 21, #8 (de Larrocha).

7:45/WNYC—Festival Recital: Live performances by New York's premiere chamber ensembles.

8:06/WQXR-AM/FM—Paganini: Violin Cto #4 in d (Ricci, Royal Phil Orch/Bellugi).

10:00/WNCN—Liszt: Orpheus (London Phil Orch/Haitink).

11:00/WNYC—Robert Schroeder: Harmonic Ascendant, II & III.

Fri., Feb. 10

2:06/WQXR-AM/FM—Hummel: Double Cto in G for Piano, Violin & Orch (Galling, Lautenbacher, Stuttgart Phil Orch/Paulmuller).

3:00/WNCN—Vivaldi: Cto for Flute, Strings & Continuo in D, Op.10, #3 "Il Gardellino" (Debost, Toulouse Chamber Orch, Auriacombe).

WNYC—Martinu: Trio.

4:06/WQXR-AM/FM—Schubert: Two Scherzi (Bordoni).

5:00/WNCN—Haydn: Sonata for Piano #58 in C (McCabe).

6:00/WNCN—Rachmaninoff: Cto for Piano #2 in c, Op.18 (Ashkenazy, Moscow Phil Orch/Kondrashin).

7:06/WQXR-AM/FM—Mendelssohn: Violin Cto in d (Menuhin, London Sym Orch/Fruhbeck de Burgos).

7:45/WNYC—The Met at One Hundred: Other German: **Gluck, Mozart, Beethoven, Strauss.** Performances by Lehmann, Siepi, Sembrich, Slezak,Welitsch, Jeritza).

8:00/WNCN—C.P.E. Bach: Trio Sonata for 2 Flutes & Continuo in E (Preston, McGegan, Pleeth, Hogwood).

9:06/WQXR-AM/FM—Bartok: Cto for Orch (Philadelphia Orch/Ormandy).

11:00/WNCN—Dietrich-Schumann-Brahms: F.A.E. Sonata in a (Eto, Masselos).

Sat., Feb. 11

10:00 a.m./WNCN—Bach: Chorales "Jesu, Joy of Man's Desiring"; "Wachet Auf, uns die Stimme" (Entremont).

10:06 a.m./WQXR-AM/FM—Dvorak: Legend #3 in g, Op.59 (Royal Phil Orch/Beecham).

11:00 a.m./WNCN—Beethoven: Qnt in C, Op.29 (Zukerman, Guarneri String Qt).

12:00/WNYC—Mozart: Adagio & Fugue in c, KV 546.

12:06/WQXR-AM/FM—Dvorak: Othello Ov (Czech Phil Orch/Neumann).

1:00/WNCN—Britten: Variations on a Theme of Frank Bridge, Op.10 (English Chamber Orch/Britten).

2:00/WQXR-AM/FM—Handel: Rinaldo (Horne, Moser, Valente, Raffanti, Ramey/Bernardi). Live from the Met.

5:00/WNCN—Schubert: Impromptus, Op.142, #1-4 (Kempff).

6:06/WQXR-AM/FM—Mozart: Rondo in C (Zukerman, English Chamber Orch/Barenboim).

7:00/WNCN—Liszt: Reminiscences de Simon Boccanegra (Lowenthal).

8:00/WNCN—Vivaldi: Dille ch'il viver mio (Bergonzi, Lavilla).

9:00/WNCN—Verdi: Il Trovatore (Price, Obraztsova, Bonisolli, Cappuccilli, Raimondi, Chorus of German Opera of Berlin, Berlin Phil Orch/Karajan).

9:06/WQXR-AM/FM—Bruch: Scottish Fantasy, Op.46 (Majeske, Cleveland Orch/Dutoit.

Sun., Feb. 12

10:00 a.m./WNCN—J. Strauss Jr.: Stormy in Love and Dance Polka, Op. 393 (Vienna Phil Orch/Boskovsky).

WNYC—Loeffler: Music for 4 Stringed Instruments (Kohon).

10:06 a.m./WQXR-AM/FM—Schubert: Sym #8 in b (Vienna Phil/Maazel).

11:00 a.m./WNCN—Rossini: Woodwind Qt #4 in B-Flat (Rampal, Coursier, Lancelot, Hongne).

WNYC—MacDowell: Piano Cto #2, Op. 23 (List).

12:00/WNCN—Offenbach: La Belle Helene (Detroit Sym Orch/Paray).

WNYC—Bozza: Scherzo for Woodwind Qnt, Op. 48 (Chamber Music Society of Lincoln Center).

2:00/WNYC—Gershwin: Tiptoes Ov (Kunzel).

2:06/WQXR-AM/FM—Italy in Music: Bergamo and its musicians.

3:00/WNCN—Mozart: Cto for Piano #14 in E-Flat (Vasary, Berlin Phil Orch/Vasary).

3:06/WQXR-AM/FM—Schumann: Three Colloquies for Horn & Orch (Myers, Sperry, Swingle Singers, New York Phil/Mehta).

4:00/WNCN—Tarrega: Serenade (Yepes).

5:00/WNCN—Albeniz: Iberia, Book I: El Corpus en Sevilla (Chicago Sym Orch/Reiner).

7:00/WNYC—Copland: Old American Songs, set 2 (Warfield, Copland).

7:06/WQXR-AM/FM—Garrick Ohlsson, pianist.

8:00/WNYC—Ursula Oppens, pianist, and the World Saxophone Qt.

8:06/WQXR-AM/FM—Wagner: Die Meistersinger, Acts I-II (Ligendza, Domingo, Fischer-Dieskau/Jochum).

10:00/WNCN—Schubert: Sonata for Arpeggione & Piano in a (Rampal, Ritter).

Mon., Feb. 13

2:06/WQXR-AM/FM—Mendelssohn: Excerpts from A Midsummer Night's Dream (Women's Voices of the Mendelssohn Club, Philadelphia Orch/Ormandy).

3:00/WNCN—Mozart: Divertimento in F, K 138 (English Chamber Orch/Blum).

WNYC—Gregory Sandow, music critic for the Village Voice.

4:06/WQXR-AM/FM—Telemann: Cto #3 in A for Flute, Harpsichord & Continuo (Nuremberg Chamber Music Ensemble).

5:00/WNCN—Brahms: Variations on a Theme by Paganini, Op. 35 (Ohlsson).

6:30/WNYC—Barber: Capricorn Cto (Hanson).

7:00/WNCN—Dussek: Chasse (Loesser).

8:00/WNYC—An Evening with George Crumb at Symphony Space.

8:06/WQXR-AM/FM—Haydn: Sym #16 in B-Flat (Vienna State Opera Orch/Goberman).

9:00/WNCN—Schoenberg: Phantasy, Op. 47 (Oliveira, McDonald). Recorded at the 92nd St. Y.

9:06/WQXR-AM/FM—Falla: Night in the Gardens of Spain (de Larrocha, Boston Sym Orch/de Waart).

9:30/WNYC—Brubeck: Original Jazz Compositions (Brubeck Trio, Kunzel).

11:00/WNCN—Mozart: Qnt in c, K 406 (Schellenberger, Berlin Phil Qt).

Tues., Feb. 14

3:00/WNCN—Loeillet: Sonata for Flute & Continuo in G, Op. 1, #3 (C. Monteux, Kneihs, M. Monteux).

WNYC—Linda Sanders, music critic for the Saturday Review.

3:06/WQXR-AM/FM—Debussy: La Mer (St. Louis Sym Orch/Slatkin).

4:00/WNCN—Brahms: Sonata for Violin & Piano in E-Flat, Op. 120, #2 (Tree, Goode).

4:06/WQXR-AM/FM—Rachmaninoff: Scherzo in F (St. Louis Sym Orch/Slatkin).

5:00/WNCN—Tartini: Sonata for Violin & Continuo in g "The Devil's Trill" (D. Oistrakh, Bauer).

6:30/WNYC—Thomson: 10 Etudes for Piano (Tollefson).

8:06/WQXR-AM/FM—Goldmark: Violin Cto in a (Milstein, Phil Orch/Bleck).

8:30/WNCN—Haydn: The Seasons (Battle, Jerusalem, Estes, San Francisco Sym & Chorus/de Waart).

9:30/WNYC—Talma: 6 Etudes for Piano (Webster).

11:00/WNCN—C.P.E. Bach: Trio Sonata for 2 Flutes & Continuo in E (Delius, Pfister, Boecker, Bach).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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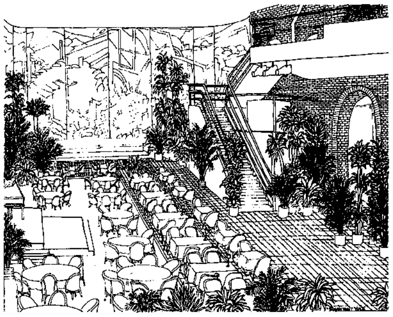
LIVE JAZZ NIGHTLY



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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., 966-9872. Casual. Continental. Spcls: chicken delcorso, fettuccine Alfredo with chicken and broccoli, steak Rober. Res. sug. D Tues.-Sun. 5-10. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

THE NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Closed Sun. **(I)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en papillote, ravioli with two pestos, medaillons of pork with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

DUMPLING HOUSE—207 Second Ave., at 13th St., 473-8557. Casual. Mandarin-Szechuan. Spcls: smoked tea duck, meat dumplings, fish pieces in wine sauce. Res. sug. L Mon.-Fri. 11-4. D Mon.-Fri. 4-11, Sat.-Sun. 11 a.m.-11 p.m. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, fruitta di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern-Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SOUND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. **(I-M)** AE, DC, MC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

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CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian.

Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th & 55th St., 586-8096. Casual. French. Spcls: rack of lamb, fresh salmon, canard au cerises. Res. sug. for 5 or more. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, portafoglio alla Valdostana. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5-11:30, Sat. from 4, Sun. from 1. Bar open til midnight. **(M)** AE, MC, V.

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PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls. fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE GALLERIA—115 E. 57th St., 308-5511. Casual. French-Italian. Spcls: fettuccine Galleria, Atlantic salmon with fennel, dill, lemon and wine sauce, chicken triestuna. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 4:30-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Sun. 5-9. Private parties. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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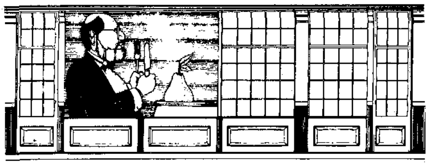

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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Kenia. Sat., Clarice Taylor. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. 2/6, Perry Robinson's Licorice Factory. 2/7-12, Phil Woods. 2/13, Marge Kessler & Trio; Stephanie Crawford & Trio. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/12, David Bromberg. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 2/6-11, Kenny Barron. 2/13-18, John O'Neal. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 2/11, singer R. Myron. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Alberta Hunter, Wed.-Sat. at 9. Singer Carrie Smith, Sun.-Tues. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 2/9, Joe Val and the New England Bluegrass Boys. 2/11, Brad Leftwich and Linda Higginbotham. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 2/6, 13, The Ed Polcer Quintet. 2/7, 14, Red Balaban and his Other Cats. 2/8-11, 15-18, Balaban and Cats. 2/12, Spanky Davis Quintet. AE, DC, MC.

FOLK CITY—130 W. 3rd St., 254-8449. 2/6, Jim Morris. 2/7, Steve & Mark, Suzie Schneider. 2/8, "Autumn Leaves." 2/9, The Alien Comic; The Dink Family. 2/10, Screamin' Jay Hawkins. 2/11, Buskin & Batteau. 2/12, Jane Brucker. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. Thru 2/9, pianist Armen Donelian with Harvey Swartz on bass. 2/10, 11, Adela Dalto with Jorge Dalto. 2/12, 13, Andy Laverne and Harvie Swartz. **Upstairs:** The High Heeled Women return every Thurs. and Fri. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, jazz-singer Kitt Moran and her trio. Sun.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

JASMINE—168 W. 96th St., 662-6665. New York's newest jazz club. Thru 2/12, pianist Randy Weston and his trio. 2/14-19, singer Gail Wynters and her trio. Music nightly 10 p.m.-2:30 a.m. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 2/7-11, pianist Hilton Ruiz with Major Holley on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/25, singer Julie Wilson in *Julie Wilson sings the Lyrics and Music of Cole Porter,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 2/7, David Lahm. 2/8, Ren Woods. 2/9, Bob Mintzer with Randy Brecker. 2/10, 11, Cissy Housten. 2/12, Vivian Prince. 2/14, Tiger's Baku featuring Tiger Okashi. MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Seafood restaurant. Singer-guitarist Bill E. Holster performs Tues.-Sat., thru 2/11. AE, CB, DC, MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/7, Scott Conners. 2/8, Future Fuzz. 2/10, Lazoo; H.B.^{2}; Joey Ace and the Deal. 2/11, No Vacancy; Pep in the Cat. 2/12, Iola and the Biffmen. 2/14, Dori Hartley and Friends. 2/15, Ray Jordan. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 2/7-11, The George Russell Orchestra. 2/14-19, Abdullah Ibrahim Twelve Piece Big Band. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 2/7-11, Barbara McNair sings Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 2/14-18, the legendary Ruth Brown returns. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 2/6, Ruben Blades y Los Seis del Solar with jazz soloist Hilton Ruiz. 2/13, Wilfrido Vargas; Adalberto Santiago y Su Org. Alegre with jazz soloist Lew Soloff. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. 2/6, 13, Mel Lewis and the Jazz Orchestra. 2/7-12, Quest Quintet featuring Dave Liebman, Richie Beirach, George Mraz, Billy Hart, Randy Brecker. 2/14-18, Elvin Jones and the Jazz Machine Quintet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. MC, V.

WUGIE'S—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., comedy night. Tues., singer "Cyre." Wed., singer Margaret Taylor. Thurs. & Sat., Red Hook. Fri., Kenny Brauner's Duo. Sun., 88 Keys. Music nightly at 10, except Mon. at 9. AE, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 2/7-11, pianist Hugh Lawson with Calvin Hill on bass. (No live music on Mondays.) AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 2/7-12, comedian Robert Klein. Shows Tues.-Sun. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 2/11, comedian Red Foxx, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with comedian Terry Day. Thurs., magician Iman with Terry Day. Fri., magicians Slydini & Peter Maloney with comedian Barry Niekrug. Sat., magicians Peter Samelson and Peter Maloney with Barry Niekrug. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with dancing to the Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Singer Michelle Celli performs thru 2/11, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 2/9, Sha Na Na. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. John Wallowitch and Bertram Ross, Tues.-Thurs. at 9. *Peggy Hewett's New Tropical Revue,* Fri. at 9, Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 2/6-11 at 8:30, Florence Hayle followed by Jaye P. Morgan at 11 p.m. AE, MC, V.

GOODTIMES—3rd Ave. at 31st. 686-4250. Cabaret musical, *Goodbye, Corona,* starring Joey Faye in a 90-minute revue, Mon.-Thurs. at 8, Fri. & Sat. at 7. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. Thru 2/19, singer Larry Kert entertains Wed.-Sun. at 9, Sat. at 9 & 11:30. AE, MC, V.

O'NEAL'S 43RD STREET—147 **W. 43rd St.,** 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at 8 & 10:30, Wed. at 5:30. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. Thurs. at 11, thru Feb., *Miss Gulch Lives,* a musical revue by Fred Barton. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 2/9, 10, *When Radio was King* musical revue. 2/11, 18, Grace Garland. 2/12, 26, singer John Fricke. AE, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 2/8, Eleanor Shaw. 2/9, Susan Neves. 2/10, Monona & Tran. 2/11, Richard Walker. 2/15, Pat Stanley. Shows at 10 p.m. AE, CB, DC, MC, V.

RAINBOW GRILL—30 **Rockefeller Plaza, 65th floor,** way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 2/26, Woody Herman and his band, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 2/8-11, 15-18, *An Evening at the Cotton Club,* musical revue, Wed. & Thurs. at 8, Fri. & Sat. 7:30 & 10:30. AE, CB, DC, MC, V.

S.P.Q.R.—133 **Mulberry St.,** 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 **W. 44th St.,** 840-6800. **Oak Room:** Singer-pianist Steve Ross every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight, **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 **E. 48th St.,** 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 3/13. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 2/18, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 **Fifth Ave.,** 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 3/3, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly plays Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Bars

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Steve Brewer entertaining Wed.-Sat., 8-midnight. AE, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 2/6, Semina de Laurentis; Mr. Ruby Rims. 2/7, The New San Francisco Jubilee Singers. 2/8-11, *Bring Back The Spirit,* musical revue. No credit cards.

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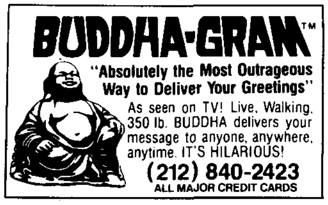

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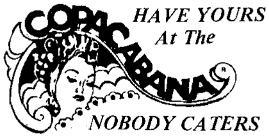

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Rates $20.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Romantic Businessman—Successful, vibrant, athletic, late 50's, and good looking. Seeks a very special female companion to share a good sense of humor, theater, dining, stimulating conversation and the pleasure of just being together including some afternoons. Photo and phone please. NYM Box C014.

Romantic Man—Professional, attractive, successful fun-loving white male, feels that no marriage was made in heaven. Looking for an exciting lady who feels the same. I seek and offer you a relationship full of T.L.C. and I'm most sensitive to your need to fill a void, without jeopardizing either marriage. Discretion is of utmost importance. So no photo please, just a note when to telephone you, to meet for lunch or cocktails wherever, whenever. NYM Box A584.

Distinguished Business Exec—With masculine good looks, salt and pepper hair, 5'10", virile, active, trim and in the early 50's. Jewish, divorced and Brooklyn resident. Affluent and enjoys the finer things in life. I smoke, drink and enjoy the company of lovely young ladies. Interested females please apply with photo and phone number. NYM Box A591.

Exciting, Articulate Woman—Very attractive, warm, sensitive, playful, confident, successful professional, 30. Seeks Jewish male counterpart, 30-40, stable, self aware, highly intelligent professional with a love of life, good sense of humor and self, for lasting relationship. Send letter/bio/phone/photo. NYM Box A557.

Seeking Greek, Bright—Professional male over 5'10", 26-34, to form honest relationship with attractive college grad. Open to friendship. Send bio. NYM Box A586.

Former Jewish American Princess—29, MBA, attractive, sensitive, spontaneous, talker but good listener. Seeks honest, successful, unpretentious, 30-45, white male with style. I like to laugh. Letter/photo. NYM Box A560.

NY Italian Beauty—Tall, slim, single, enjoys theater, dancing, quiet dinners for 2 or 20. Looking for tall, successful, single, handsome man, 35-55, with a sense of humor and a love for life. Reply with short bio, photo and phone. NYM Box A561.

Into Love, Laughter, And Romance—Attractive Queens physician, 37, 5'8", athletic, loves nature, music and intimate conversation. Looking for warm, successful, slim woman, 29-34, struggling with herself whether it's to be a career or family, perhaps we could manage both. Photo/phone. NYM Box A563.

European Born—Exquisite, elegant lady, 41, seeks single, slim man of wit, wisdom, wherewithal. NYM Box A015.

Classy, Single, Tall—Slender, sincere, very attractive female, 40, seeks 45-60, ultra wealthy, classy male. Moving to N.Y.C. soon. Phone, please. Box 780313, Oklahoma City, Okla. 73178.

Found, Vicinity Long Island—One loving, exceptionally pretty, slim, petite, homa sapiensa, late 30's. Can only be claimed by one caring, affluent professional Jewish homo sapiens. Reward: lifetime of connubial bliss. NYM Box C531.

Single Young Man, 37—With much to make him happy, humor, strength, ideals, job (MD), looks, but lacking what most he needs, someone to love. Seeks single, young woman in same jam. NYM Box A582.

Internationally Known—Unmarried professional looking for slim, beautiful lady, 28-35, for ski trip to Lake Tahoe in March. Intermediate skier okay. Fun and companionship only required. Anything else optional. All expenses paid. Separate room if desired. Send photo and letter. Start doing knee bends. NYM Box A589.

Wanted—Handsome, mature gentleman with a touch of class (25-40). If you fit the above description and wish to meet a young, attractive female executive (23 years old) to share good times and come what may. Photo and phone if possible. NYM Box A590.

Successful Exec.—Dudley Moore lookalike, 5'7", 46, wishes to meet lovable, petite female knockout for serious future. Non-smoker! Photo and particulars a must. NYM Box C009.

Pretty And Sexy—White, Christian 50 year-old widow with beautiful shape, financially independent, all children grown, looking for good-looking, mature, balanced Christian, single man in same age range. Bio, recent photo, and phone. NYM Box F013.

Uncatchable Male—Ripe for catching by bright, secure free spirited Manhattan woman in 30's. I'm 44, 5'11", successful, trim and fun. No rebounds or princesses. NYM Box A594.

Sincere Jewish Male—33 years-old, marriage minded, 5'11", slim, with doctoral degree in one of the health professions. Others judge me to be a warm, honest, romantic, and altruistic person. I'd love to meet a sincere, highly educated, and emotionally mature young woman interested in a relationship leading to marriage. Even if you've never considered answering a personal ad, please have the courage to write. NYM Box A598.

Successful East Coast Professional—Man. Tall, handsome, trim, 45 and married who spends much time in NYC seeks warm, attractive lady (nonsmoker), 30-50 who enjoys theater, music, elegant restaurants and good conversation for lasting no strings relationship. Please send phone and photo if possible. NYM Box A001.

Chemistry Counts—For this slim, blond, well educated lady of 50. Gentleman 50-65 desired for ongoing friendship. Must be financially independent, love travel, the arts and sitting home by the fire with a home cooked meal occasionally. Send photo/phone. NYM Box B195.

Warm And Witty—Very attractive Jewish man 40's, outgoing, successful businessman and writer enjoys N.Y.C., country estate, tennis, all arts, looking for spiritual, intelligent, attractive, slim Jewish woman 30's, interested in her career, marriage and family. Send picture, phone *and informative letter.* NYM Box C005.

Very Attractive—Intelligent, young 45, white, Washington D.C. lady seeks secure, white male, 40-55, with down-to-earth, traditional but sophisticated values for sincere commitment. NYM Box F010.

Handsome, Jewish Ph.D.—Divorced, 49 seeks beautiful, loving, financially secure woman. Recent photo. NYM Box F011.

Man, Sensitive, Bright—Urbane, witty, handsome, very successful professional, 45, seeks elegant, loving woman of similar qualities for friendship, relationship, marriage. NYM Box A014.

Financial Exec—Jewish, 30, a Wall St. whiz, believes success and romance go hand in hand, seeks intelligent down-to-earth Jewish careerwoman, 24-32, to share concerts, museums, cozy evenings, late brunches and a loving future. NYM Box F012.

Specially Pretty—Slim, sensual, Jewish female, professional, 43, seeks bright, successful, warm, passionate, single man 42-52, who enjoys having fun and doing exciting things. Photo. NYM Box C012.

Brainy, Good-Looking, Warm—36, Jewish professional woman, desires a gentleman 36-48, accomplished in himself and in the art of living. Committed to my work, caring about others and concerned about social scientific issues, I seek pleasure in the arts, fiction, travel, fine dining, good conversation, animals, children and a fine man. Feminine, well-dressed, slim, curvaceous, 5' 5", dark hair, fair skin and large hazel eyes. Recent photo/letter a must.NYM Box C530.

Very Handsome, Successful—Business executive, single, early 30's, into body building, health, good food/times, outdoor, indoor sports, knows where and how to push the right buttons. Lives in high-tech East 60's bachelor's apartment. Seeks successful model, actress, dancer. Photo. Will respond. NYM Box F014.

Exceptionally Beautiful—Light-eyed lady executive wishes to make the acquaintance of male, Jewish, white knight professional with panache, 37-48, handsome, trim, marching to the beat of a different drummer. Make the 80's roar and don't object to tobacco. Brief bio/phone/photo. Reply NYM Box F026.

Gentleman—50, tall, slender, attractive, seeks active or retired ballerina, 30-45. Photo appreciated. NYM Box D009.

Special Lady—Full of life. Looking for sincere, caring man, 35-40, to share sports, music, etc. Photo. NYM Box C007.

Lovely To Look At—Delightful to know. Delicate-featured beauty, 37, single, slim and fair-skinned, academically accomplished, warm, wise, with a very inquisitive nature, a quiet strength, a love of dancing and the blues. I enjoy NYC, but also quiet times, rides in the country, walks on the beach. Looking for an unattached, 30-40 year old man who is capable of sharing emotionally, loving, and accomplished. Write and tell me about yourself. NYM Box F001.

Great - Looking Female—38, slender, blonde, vibrant, talented, intelligent seeks single male 40-58, successful, sincere who has style, polish, sophistication, knows how to woo and likes musicals, "To be my one and only." Phone, photo, bio. NYM Box C002.

Here I Am Just 27—Jewish, educated, attractive, dynamic, a lady with a touch of class, single and independent. Photo/bio/phone. NYM Box F002.

Very Handsome Man—Bright, warm, ultra successful, late 30's, seeks beautiful, warm, vibrant lady. NYM Box C003.

Attractive, Renaissance Woman—Early 40's wants to meet Renaissance man, 40-50. I love laughing, being serious, giggling, good books, jazz and swing music, sports, history, politics, world travel, being inquisitive and adventuresome (whew!). Have many great friends but am missing a man like me. Please send letter, phone number and photo if possible. NYM Box A003.

Blind, Financially Secure—Self-sufficient, white male, 30. Loves flying, traveling, intelligent conversation, good foods. Interested in Ashrom movement. My wish of female companion, 28-35, also interested in above. Looking for lasting relationship. Photo and phone a must. NYM Box A004.

Paper Marriage?—Jewish male, late 30's involved in a marriage which cannot be terminated for many reasons, seeks a female counterpart looking for someone to share laughter, friendship, warmth and love on a discreet basis. NYM Box A592.

Exceptionally Attractive Female—Cute, bright and successful to whom men are readily attracted is tired of men afraid of a deepening relationship. Respond only if you have courage and are a successful, attractive, intelligent, witty and fun loving male in 30's or 40's. Snapshot please. NYM Box A005.

Intelligent, Young, Married Man—Looking for sweet woman for discreet relationship. Photo/phone. NYM Box A006.

Our Mom Is Great—Jewish, 37 years-old, sophisticated, intelligent, well educated, European born, self-supporting and too busy to look for a special friend. He should be a well adjusted, mature, intelligent Jewish man with a good heart, a sense of humor and maybe kids of his own. NYM Box A007.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

I Want To Make You Happy—Happier than you have ever been! Warm, charming, good looking and wealthy man, 52, with a Manhattan penthouse and a country home is looking for a young woman who is beautiful inside and outside, very affectionate, very sensuous, slim and under 39. I want to sit with you in front of the fireplace, drink wine, listen to the song of the burning wood and listen, listen, listen to you. I want to have with you a tender, romantic and passionate love. Please write me, tell me about yourself and what number you can be reached at in the evening. A good new photo is a must. NYM Box A009.

South Florida Resident?—Are you so exasperated with our cultural, intellectual and social wasteland that you dog-ear every issue of NYM and sigh? I am a very attractive, petite professional, active, 30, and a bit nuts, looking for a man who's same or better. Save me? NYM Box F004.

Attractive, Vivacious, Tall—Slim, white Jewish female, Bess Meyerson look-alike, mid 40's, East side Manhattan resident. Seek attractive, business or professional man, 50-60. Love tennis, golf, dancing, music/theatre, and happy, loving, caring relationship. NYM Box A010.

Intelligent Female Sprite—29 seeks single, male worldly WASP, 30-35, object wedded bliss. NYM Box F005.

Attractive, White Male, 50—Youthful, 6', slim, active, bright, honest, humorous, supportive, emotional and financially secure seeks white female 32-42, at least 5'3", slim, attractive, nice smile, cuddly, affectionate, energetic, sense of humor, varied interests to share a permanent meaningful relationship. Non-smoker. No reply without photo.NYM Box F008.

Physician Handsome, Slim—Athletic, successful, sensitive, witty, humorous, cuddly with many interests wants to meet a very beautiful, curvaceous, slim but buxom female, 20-30, with friendly, warm personality for friendship, fun, romance and relationship. Phone and photo please. NYM Box F009.

Warm, Attractive Widow—Professional career, seeks sincere relationship with caring 50ish professional or executive. Box 214 FDR Sta. NYC 10022.

Handsome, Athletic, Successful—Businessman would like to meet slim, beautiful, feminine woman preferably Oriental or Eurasian for romance and commitment. Photo/phone. NYM Box A008.

French/Dutch Woman—32, very attractive, international career, spontaneous, classy, educated, would like to meet bright, successful, warm, fun-loving, European-oriented man. NYM Box D013.

Handsome, 40, Successful—6'2", athletic, Christian, NYC business executive into life/travel, VT., wine, music. Seeks educated, extremely attractive, slender woman with a terrific figure and a variety of interests, 23-34. Photo/brief bio/phone essential for reply. NYM Box F025.

Beautiful, Winsome—Former dancer/actress, 27, well-educated, fitness oriented, Jewish, seeks attractive, highly intelligent, civilized, successful, nonsmoking man with a good sense of humor. Photo appreciated. NYM Box A002.

Attractive L.I. Widower—Tall and slender, 6', 165 lbs, late 50's, financially secure seeks petite Nassau lady 45-55, for dining, dancing and traveling. You drive I pay. Photo and phone appreciated. NYM Box C006.

Good Looking Male—6', 160 lbs., 40, intelligent, of Italian descent, very successful businesman seeks bright, beautiful and slim lady with charm, class and dignity for a romantic, exciting, sincere relationship. Photo/phone. NYM Box F022.

Single, Attractive—Blond, blue-eyed female, 27 enjoys NY, dining, dancing, travel and quiet evenings at home. Seeks single, outgoing, playful male for warm, loving relationship. Photo/phone. NYM Box F023.

Here's Your Chance—If you're 40-55, male, unattached with zest for life there is an attractive, witty, Jewish Ph.D., 40's looking for you! Must be professional, non-smoking, financially independent and sincere enough to accept my hearing impairment. Bio. NYM Box F024.

Widow, Adorable—52, slim, loving, seeks adorable, tallish, single Jewish male, 50-60, who loves dancing, boating, music, city, life and all its joys. Recent photo and phone. NYM Box D010.

Puerto Rican Businessman—Mid 30's. Not rich, doing okay, sensitive, secure, loving, quite lonely. Looking for female counterpart. No phonies, please. Photo, bio a must. NYM Box D011.

Looking For That Special Valentine?—I can't offer you my heart, but I can offer you a great piece of candy. I'm the real Mr. Goodbar, 40, Jewish and if you think you're good enough send your bio, photo and phone. NYM Box C013.

Come Laugh With Me!—I'm a divorced, slim, athletic, happy, highly successful executive and published author. In my spare time I've done investigative reporting, been a commentator for national public radio, was involved in genetic engineering and been a mounted auxiliary. Others have described me as: playful, romantic, gentle, strong, upbeat. Your intelligence and sense of humor are important to me and if you're 30-38, accomplished and trim, do write. NYM Box D014.

Married Man—Early fifties, husky six footer, masculine looks, perceptive, sense of humor, incurable romantic, seeks married lady who is ready to break the bonds of boredom. NYM Box F027.

Pretty Ad Exec—Classy, 5'6", slim, 35. Seeks mensch. Savors: ambition, intelligence, laughter, fitness, museums, foreign cinema, samba, opera, travel, ethnic cooking. NYM Box F028.

Generous, Gentle, Man—Seeks pretty, strong-willed lady, under 40, who is having a hard time making ends meet. I am affluent, good-looking, mature, docile. Willing and able to help right lady. Write and tell me about yourself. Enclose photo. NYM Box F029.

Nice Guy—Attorney, 33, athletic, seeks petite, slim fun-loving, sensitive woman to share life with. NYM Box F030.

Classy, 5'10" Female Professional—34, Ivy educated, seeks man of character. NYM Box D004.

Beautiful, Blonde Female—29, 5'6", slim, Jewish seeks professional man, ready to share his love and life. I enjoy animals, walks on the beach, and tennis. NYM Box D005.

Warm, Attractive, Funloving—Professional lady, 35, seeks loving, caring, successful, single gentleman, 35-45 for an honest relationship of friendship and romance. Photo/phone appreciated. NYM Box D006.

"Georgie Girl"—33, white Jewish female, world traveler, cultured, intelligent, seeks man, 35-45, of varied interests, humor, sincerity, sensitivity for 4Fs: fun/friendship/future/family. Bio/phone/photo. NYM Box D007.

Good-Looking Single—White female, 30, looking to meet attractive, single, good personality, successful white male for friendship or whatever, 28-35. Photo/phone/info. NYM Box F020.

Beautiful Lady—Bright, loving, 30, seeks wealthy gentleman. NYM Box A016.

Tall, Slim Male—Good-looking, warm, sensitive, athletic who enjoys ballet, theater and candlelight dinners seeks a beautiful woman inside and out. Phone/photo please. NYM Box F018.

I'm Ready For The Real Thing—Pretty, spirited, 5'8" woman with candid, highly humorous (albeit supportive) outlook and great legs seeks tall, communicative, solvent man, 32-42, with warmth, wit, urbane sensibility and courage enough to commit. Photo/bio. NYM Box F019.

Long Island Man—40, attractive, slim, 5'10", successful entrepreneur seeks slim, pretty woman, sense of humor, 25-38, 5'3" - 5'7", blue/green eyes, good complexion, nonsmoker. Diverse interests: fine dining, movies, archaeology, nature, tennis. Serious relationship. Write bio, phone, photo please. Box 175, Garden City, NY 11530.

That Right Woman—To share her life with a divorced Jewish male, early 40's. I seek strength and sensitivity in a woman between 30 and 45. Northern Jersey location. NYM Box D002.

Pretty, Petite—Blond, 40. Successful entrepreneur with interests way beyond cash flow. Love music, art, gourmet food, literature, theatre, travel. Seeking bright, unattached, sensitive, secure male. Age, religion, less important than sense of humor. Photo, phone please. NYM Box D003.

If I'm Such A Terrific Gal—How come I have to advertise it? 1. All my professional colleagues are female. 2. All the commuters are married. 3. A history of bad luck and poor timing. So here's me: pretty 5'3" brunette who's bright, lively, funny, 34, and starting to think about marriage and a baby, maybe. (But I want to go to Europe again first!) Here's you: 28-45, a very intelligent, tall, good-looking, and secure man who's thinking similar thoughts. You also have a great sense of humor and are happy in your work. Photo preferred; letter required. Smokers and cat-haters need not apply. NYM Box C010.

Dentist, 30's—Sincere, intelligent, seeks quality female 21-35. NYM Box C008.

Unique Lady—Dieting (not yet slim) hopes interesting M.D., over 50, not September seeking May, will appreciate gentility, fairness, friendship, platonic pending serious feelings. NYM Box C001.

More Strictly Personal ads continued on next page.

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

Are you interested in love, marriage, romance, adventure, fun, dinner, dancing, travel, friendship, commitment or something special?

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NEW YORK CLASSIFIED

STRICTLY PERSONALS

Creative Professional Female, 30's—Attractive, caring, athletic, seeks sincere male, 35-50, for sharing a lifetime of love and family. NYM Box B203.

All Together—Attractive, outgoing, fun-loving, classy business lady, mid 30's, seeks similar man who wants a relationship but is capable of being friends first. NYM Box F003.

Vulnerable, But Can Be Strong—Shy, but can be outgoing. Independent, but wants to share. Attractive, successful Jewish man, 32, enjoys theater, movies, dancing seeks attractive, stylish woman, 26-34, who enjoys going out with friends but also enjoys an evening at home. Photo if possible/phone. NYM Box F016.

If You Want Something—Go for it. I want a very smart, sensitive real live white male human being about 40-50, who also understands himself and his needs. He must enjoy all the best that life has to offer along with a sense of humor since he is either divorced/widowed. Bio/phone/photo. NYM Box F021.

N.Y.C. Woman—Quietly attractive, warm, would-be comedian, genius, faith-healer! (Grown children). Looking for, dare I say it? Down-to-earth romance. NYM Box C011.

Responsive, Genuine, Gentle—Introspective, open-minded, attractive, slim, 5'6", nonsmoking, single male therapist, 32, seeks warm, slender woman for serious relationship. NYM Box D012.

Can You Keep Up?—Bright, warm, witty, attractive, fun-loving, athletic woman seeks nonsmoking, energetic man, 37-47, to share outdoor sports, dancing, and all of life's pleasures. NYM Box A012.

Incredibly Delicious Lady Wanted—By powerful, handsome, affluent, corporate executive who understands sensitivity, warmth, kindness and integrity. You must be 25-35, real, model or star calibre, chic, beautiful face and figure and desirous of sharing all that is wonderous. Photo essential. NYM Box A013.

Chic, Urbane, Pretty Blonde—44, seeks an achieving gentleman for sharing life's pleasures. P.O. Box 443, Cliffside Park, NJ 07010.

A Romantic Man Of Substance—Depth, wit, charm, very sensitive, extremely unique, unusually bright, slim, soft spoken with casual good looks in the early 40's, very successful corporate hi-tech executive. Wishes to meet slim, very attractive female to age 30, with no dependents who loves chocolate ice cream, champagne, and enjoys popping marshmallows in my country home fireplace. Photo with reply if possible. NYM Box C004.

ANNOUNCEMENTS

Helenea—My partner, my love. On our first anniversary of many to come. I love you so deeply. Namaskar. David.

Sam—After 30 years you showed me what loving is all about. Love Abbe.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

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Central Park West—60's, 3 offices to share. $1200/month. 212-966-0154.

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Montauk—Secluded and spacious 3 bedroom, 2½ baths, brand new, never rented, designer furnished and decorated duplex condo, cathedral ceilings, central air, heat wood burning stove, 2 decks, pool; walk to beach, lake, tennis, golf and horseback riding. Lake and beach parking privileges. Maid service available. Memorial Day to Labor Day $18,000. Principals only. 212-686-6850 Monday to Friday 9 to 5, D. Isaacson.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

WINTER RENTALS

St. Maarten/Caribbean—3 bedroom villa with pool, spectacular view, luxury accommodations. Weekly rates. Call Eves: 212-873-8846; Days: 212-752-1666.

SUBLETS

Duplex Apartment—2 bedroom, furnished. Manhattan. 71st Street. Brownstone. Central Park West block. Available 3/1. Exposed brick, high ceiling, fireplace, balcony overlooking garden. Great charm. Minimum 1 year. $1950. per month. 212-883-7435 weekdays.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 496

BY MARY ANN MADDEN

BARBARA HUTTON LIVED LIFE ON THE BRINKS
(COULD USE ONE TO TRANSPORT HER MINKS)
FRIENDS AND LOVERS, WARMTH, HEALTH,
CARY GRANT. YET WITH WEALTH—
WAS SHE *HAPPY?* I WOULD BE, METHINKS.

Above, a plot buried in a poem. Competitors are invited to compose a limerick that captures the salient points of a well-known book, play, film, or what-you-will.

Results of Competition 493, in which you were asked to provide a line that changed the course of fiction.

Report: It is difficult to describe why more of these did not feel more lustrous. Or illustrious. Perhaps because some competitors simply submitted a line intact that, in fact, changed the course of a given play or book. Perhaps because we were oft-reminded of remined Near-Misses rather than Course-of-Fiction-Changers. Perhaps because so many picked a very (by this we mean very) obvious and familiar quotation and just annoyed it. Or reversed it. Without its being—uh—funnier for the annoying or reversing. Perhaps because, due to all the aforementioned reasons, perfectly acceptable duplications abounded. For instances: "Toto, let's stay here." "I'm Godot." And embroidered on the breast of the gown in scarlet: H. P. "Railroad strike, Madame Karenina." "I can't remember the name of maman's little cookies." "No, and his heart was going like mad and no I said no . . . " "No," thought Alice, "it's too hot to chase a silly rabbit." "Call me Isabel." "Maxim, Mrs. Danvers has made me feel ever so welcome." "Yes, Laurie," said Jo. It is a truth universally acknowledged that a single man in possession of a good fortune will play the field. "What? Change places with a filthy pauper?" To begin with, Marley recovered. "No thank you, sir, I'm stuffed," said Oliver. Mother died yesterday. Or was it Father? N.B. Selections from the Bible were deemed not to have changed the course of fiction. Just our view, naturally.

First Prizes of two-year subscriptions to "New York" to:

"My name is Bond. . . Jim-Bob Bond."
B. Ninfo, Scarsdale, N.Y.

"Oops, dropped my glasses. Well, here's smiling at you, kid."
Lois Ketsen, Morganville, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

"Who is John Galt? And why haven't we received his United Way pledge?"
Gene Zaug, Yorba Linda, Calif.
sp. mention: Michael Du Bois, N.Y.C.

"It is a far, far better thing that I do than I have done for you lately."
Harry LaPlume, Pittsfield, Mass.

And Honorable Mention to:

Silence lay steadily against the wood and stone of Hill House, and whatever walked there used a Sony Walkman.
Douglas Braverman, Troy, Mich.

"When shall we three meet again? Think about it and let's keep in touch."
Harry Schmidt, Sherman Oaks, Calif.

"Oh, yes, Miss Eyre, quite alone, except for Mr. Rochester's poor crazy wife living upstairs."
Gail Golladay, Lakewood, Ohio
sp. ment.: Alvin Easter, Minneapolis, Minn.

"Hello everybody. This is Vicky Lester."
James White, Boonton, N.J.

"Friends, ladies and germs, lend me your . . . wallets! I come not to bury Caesar but to roast him."
Kevin M. Heisler, Charlotte, N.C.

And Lear replied: "Good answer!"
Judith Zeiler, N.Y.C.

Once upon a midnight dreary,
I locked up (the night seemed eerie).
Wendy R. Ellner, Richland, Wash.

"Of course you know me—I'm your husband, Sweeney Todd."
Bryan D. Leyes, N.Y.C.

"I already have a sword, thanks—besides, this one seems to be embedded in a rock."
John Felmet, Wintersville, Ohio

"Veni, vidi, vacati."
Don Wigal, Ph.D., N.Y.C.

Here is Rhonda Bear going downstairs now, bump, bump, on the back of her head behind Christopher Robin.
Tom Morrow, N.Y.C.

Since she wasn't tired, she just finished lunch from the three bowls and left.
Joan Youngblood, Seattle, Wash.

"I'll have to pass," Dorian said, "I just can't stand still that long."
Gloria Gonzalez, West New York, N.J.

Love means never having to say "thank you."
James Chotas, N.Y.C.

"No," said O.
Anne Bernstein, N.Y.C.

"Actually, I've taken emergency medical training and have adequate obstetric skills, Miz Melanie."
Miles Klein, East Brunswick, N.J.

"Rosebud? Oh—that'll be the old man's sled."
James Weissenbach, N.Y.C.

It was the best of times, it was the worst of times, and vice versa.
Michael Krawitz, Great Barrington, Mass.

"Rapunzel, Rapunzel—how about a nice little perm?"
Margaret Gulick, Sloatsburg, N.Y.

"How do you do, young lady. My name is Rumpelstiltskin."
Anita Siegel, N.Y.C.

"No thanks," said Sydney, "I'll have a Moussy."
Dennis D. Crowley Jr., Garden City, N.Y.

"It is a far, far better thing I do than you have ever done."
Amy Ober, N.Y.C.

A final line that changed the course of fiction:
The Nineteenth Century Novel (LIT 201) has been expanded into a two-semester sequence,(LIT 201-202).
K. M. Lipman, Silver Spring, Md.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 496, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 17. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 12 issue. Out-of-town postmarks are given three days' grace.

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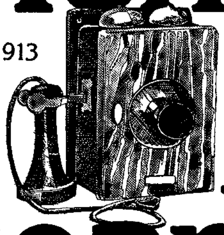

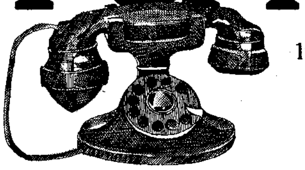

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New York Telephone

**For nearly a century,
answering New York's call.**

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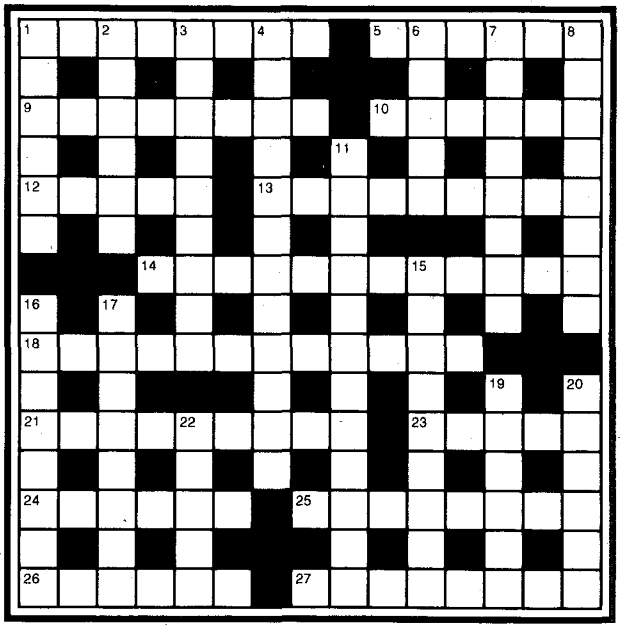
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Adult seen in dense fog is a law breaker. (8)
5 Holds tight, going softly among the quiet ones. (6)
9 This mess makes African pull back. (8)
10 Cupid gave the curve to a girl. (6)
12 Farm which makes part of bank lose capital. (5)
13 They can cut supplies off from a soldier caught among foreigners. (9)
14 Way in, so came in with tanner change. (4, 8)
18 Where there are mounting educational facilities. (6, 6)
21 Street I enter to stop trouble as a punishment. (9)
23 Discussions in which nothing is put into words. (5)
24 Going up for a smell. (6)
25 Passed the time when the tree was broken in the gale. (8)
26 Possibly run and see to make certain. (6)
27 Disciplines a man carrying a gun. (8)



Down

1 People with an inclination for places in the garden? (6)
2 Go where there are bulls to get such injury. (6)
3 Lord has to walk on water. (9)
4 Heavenly body of actress making film. (8, 4)
6 Song sung in lovely rich melody. (5)
7 Complains about this being put into Latin for Indians. (8)
8 Strains of lovers who have lost the way to Birmingham. (8)
11 Covering for wood from two different countries. (6, 6)
15 The same motor may be used by people who live together. (4, 5)
16 Game of which a big brace may be supplied. (8)
17 Strange shares which don't belong to a pair? (3, 5)
19 A bit of study makes one swear about nothing. (6)
20 Remarks of a fish in troubled seas. (6)
22 Not out and so taken to heart by the victors. (5)

1984. Times Newspapers, Ltd., London

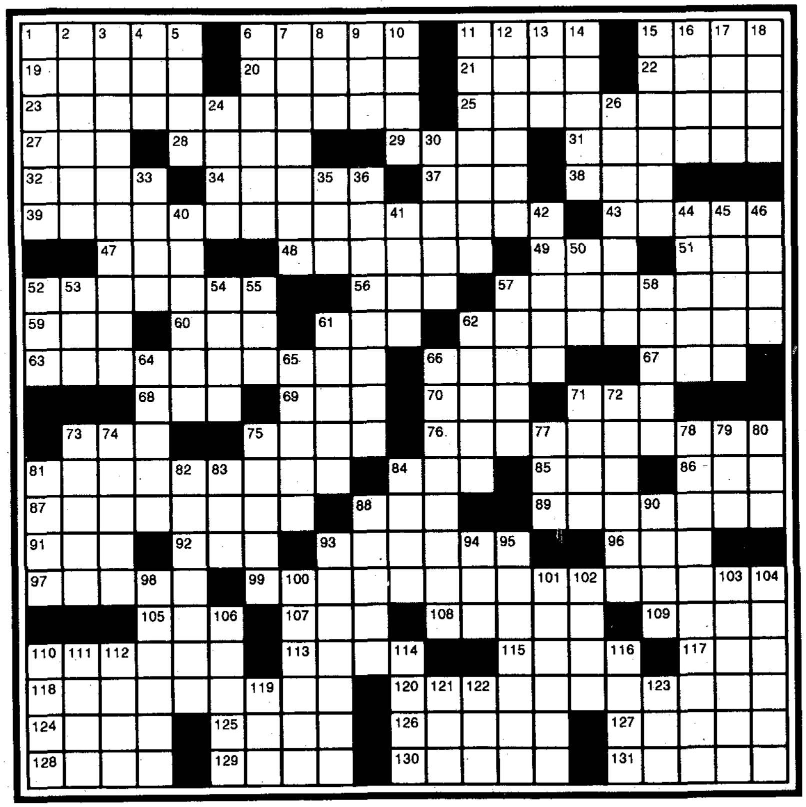
'FRACTURED LATIN':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Better informed
6 Payola
11 Borgia in-law
15 Hand-warmer
19 Acclimate: var.
20 Kilns
21 Old English bard
22 On a voyage
23 Strange baby gift
25 Auto-rental rate
27 Sty resident
28 British carbine
29 Esau's land
31 Confined one
32 Curved molding
34 Pianist Blake
37 Surrealist Jean
38 Dutch commune
39 A praying insect can't write music
43 Vanya, for one
47 Corn serving
48 War scars
49 Swiss river
51 Capek play
52 Most difficult
56 Myrna
57 What shrinks do
59 Ugandan first name
60 Chou En- ——
61 Battleship letters
62 Precedes in time
63 Peggy's abdomen
66 Table scraps
67 Jardin —— Tuileries
68 Key's fifth word
69 Lennon's lady
70 Greek letter
71 Lupino of films
73 Non-pro sports org.
75 Kukla's friend
76 Dead-letter office
81 N.Y. hockey team
84 Hoosegow occupant
85 Maid's do-it-all
86 Brave cockney
87 I can't hear you, the water's running
88 Pitcher Guidry
89 Went onstage
91 A feast —— famine
92 Rival of S.M.U.
93 O.P.E.C. ships
96 Ventilate
97 Indira's dad
99 Nobody's in the grotto
105 Auxiliary verb
107 Alphabet sequence
108 "You're a better man —— . . ."
109 —— effort
110 Trattoria servings
113 Frau's mate
115 Take a breather
117 "—— Were King"
118 Soda gone flat
120 Competing for a Nielsen rating
124 Winglike
125 Stunt man Knievel
126 Coronet
127 Sky streaker
128 Confederate G.I.'s
129 Like a snoop
130 All hopped up
131 Florida city

Down

1 Combat equipment
2 Blue dye
3 Big portion of wok cooking
4 Sea eagle
5 Umps
6 Hit the books
7 Colorful sky arc
8 Adherent: suffix
9 Air-conditioner meas.
10 Salinger girl
11 Provides safe-conduct
12 Shrimp's kin
13 Rocky hill
14 Marner's daughter
15 Maniacs
16 "Voice of America" agcy.
17 Paws
18 Fortune's partner
24 Bit of gossip
26 Withstood
30 Fop
33 Modified organism
35 Before tope or bar
36 Pharmaceutical liquid
40 Threat words
41 Outfielder Slaughter
42 Epsom and smelling
44 Labyrinth island
45 Olympics sleds
46 Son of Aphrodite
50 Devoured
52 ——, haec, hoc
53 Oklahoma oil city
54 Tonto's "Kemo ——"
55 Cravat
57 Those against
58 Speed-trap device
61 Arm bones
62 Illegal burning
64 Customary
65 Actor Peter
66 Antagonist
71 "—— Old Cowhand"
72 Military I.D.
73 Bet on —— thing
74 Cairo dancing girl
75 Disgusted
77 Three, in Genoa
78 Fear of corporations
79 Before: poetic
80 Trendy
81 Religious image
82 Unaffected
83 French nobleman
84 S. of Wyo.
88 Stair part
90 Colleen's country
93 Neat
94 Sound from the fans
95 Trappers
98 Appraisers
100 Reverberations
101 "—— at a Time"
102 Unless, at law
103 "Teach me —— another's woe": Pope
104 Botanical bristle
106 Ruhr metropolis
110 Bosc or Bartlett
111 Wheel shaft
112 Strikebreaker
114 "Educating ——"
116 Mexican sandwich
119 Nobelist Andric
121 Author Anaïs
122 Bath step-on
123 The 400: abbr.



Solutions to last week's puzzles appear on page 102.

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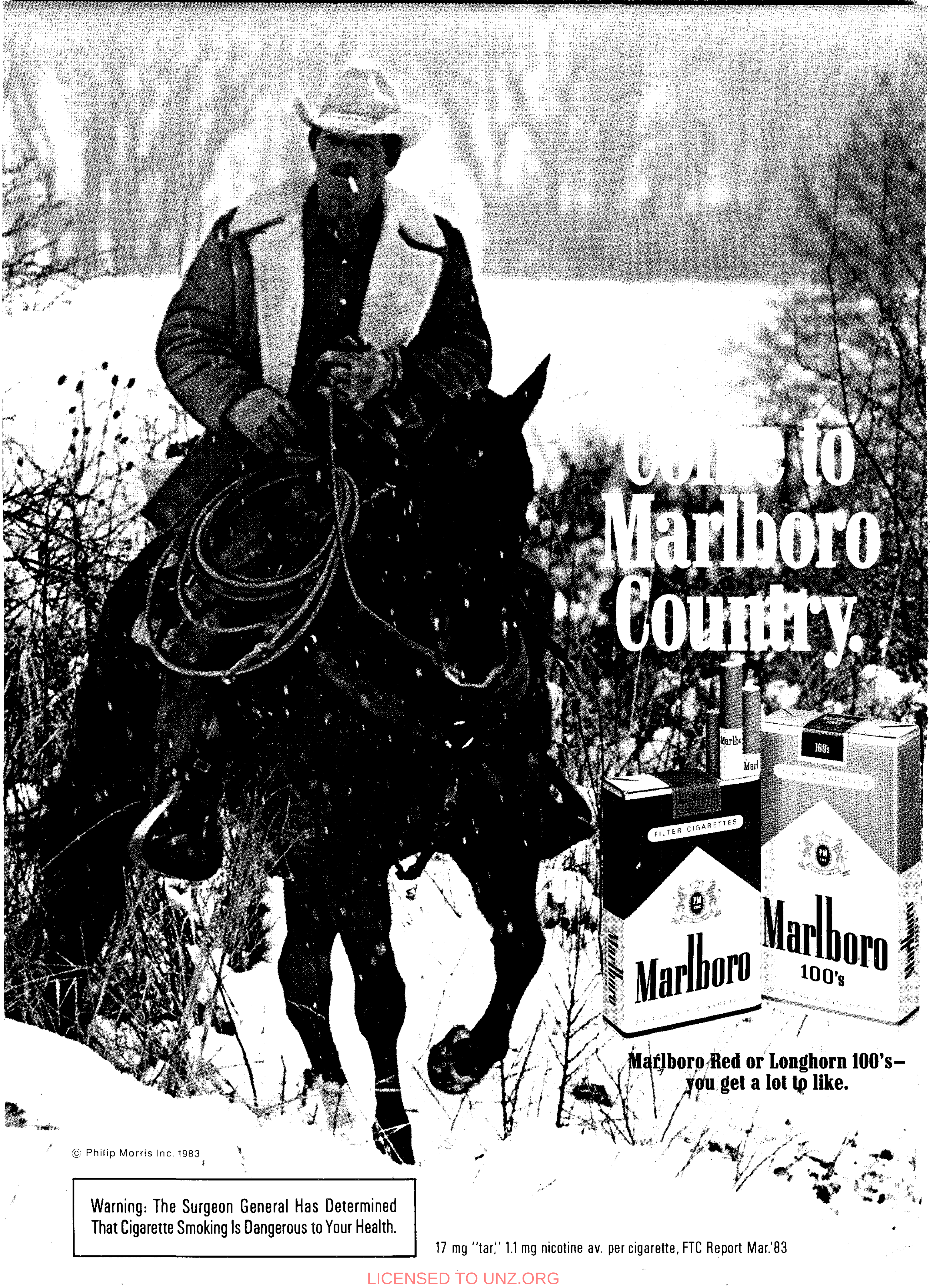
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